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LEVEL 1

C VERSION

THE REAL EASY BOOK

TUNES FOR BEGINNING IMPROVISERS

SHER MUSIC CO.

IN CONJUNCTION WITH STANFORD JAZZ WORKSHOP

$19

ISBN 1-883217-15-6

LEVEL 1 C VERSION

THE REAL EASY BOOK

TUNES FOR BEGINNING IMPROVISERS

A Sher Music Co. Publication
Produced in conjunction with
the Stanford Jazz Workshop
www.stanfordjazz.org

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What Is Unique About This Book?

THE REAL EASY BOOK was originally developed at the Stanford Jazz Workshop for use in our beginning jazz combo classes. We needed a collection of jazz songs that sounded good, were easy to learn, fun to play, and open enough to accommodate the varied teaching approaches of our diverse faculty.

These compositions, written by well-known jazz artists, are great examples of basic jazz melody, phrasing, harmony, rhythm and form. Many beginning students have difficulties playing standards (like *Autumn Leaves*) in a jazz style because they lack the experience and interpretive skills required to do so. Since the compositions in this book were written as jazz tunes, they will sound like jazz the first time they are sight-read.

By playing these tunes and learning the basic material to be found in them, the student will develop his or her jazz sensibility and will then be able to apply it to any music. Additionally, due to the rhythmic strength and phrasing of the melodies, these songs will often sound good in many styles, including rock, funk, Latin, etc. In short, this book is ideal for students of all ages and backgrounds.

THE REAL EASY BOOK is not intended to be a method book. Instead, we have combined clear lead-sheets with basic educational material that any student, teacher or band director will find helpful.

- Individual students can study alone or use this book in conjunction with private instruction.
- Jazz teachers can use this book as a vehicle to teach their lessons to beginning jazz students and combos.
- Band directors with beginning combos can use this book as a starting point for developing repertoire and arrangements.

Supplementary educational material, including scales, chord voicings and bass lines, appear in all four transpositions of this book so that students on all instruments can better understand the roles of the other players in the ensemble. There is also an appendix of more reference material at the end of the book.

Since many of the songs in this collection are part of the standard jazz repertoire, students can play them at jam sessions or even at gigs! We hope THE REAL EASY BOOK brings you many happy hours learning to play one of the greatest art forms ever created - jazz music!

PLEASE NOTE:

Unlike Sher Music Co.'s other jazz fake books, these lead sheets are **not transcriptions** from particular recordings. Rather, they have been adapted (and sometimes simplified from the definitive version) so that the beginning jazz student can easily play them and gain a clear understanding of basic jazz fundamentals. The definitive versions of many of these tunes can be found in *The New Real Books*, available at www.shermusic.com or at 800/444-7437.

How To Use This Book

The Songs: The charts in this book are basic lead-sheets, not arrangements. They do not include introductions, endings, comping rhythms, etc. Students and teachers are encouraged to use their imagination to arrange the songs as desired. Developing these skills are essential for the jazz musician.

For some songs, the chord changes have been simplified in order to make the basic harmonic movement clear. Chords appear over the beat on which they should be played. Chords carry over to the next bar when no other chords appear. Some songs in this book have short forms; there are many 12-bar blues and 8 bar songs. It is common practice to repeat these melodies—both before and after solos.

The Supplemental Material: THE REAL EASY BOOK is not intended to be a method book. The supplemental material accompanying each tune is designed only to provide beginning jazz players quick access to the music, and to illustrate the fundamentals of harmony, voice leading, etc. There are many jazz method books that expand on these topics.

The Numbers: The Arabic numbers that are used beneath or next to notes in this book are provided for analytic purposes. They refer to scale degrees in relationship to the root of the current chord. Note that the numbers 2 and 9 refer to the same note name (as is true of 4 and 11, and also 6 and 13).

The Piano Voicings: There are two sets of basic piano chord voicings provided for "comping" on each song. The first set, "Basic 3-Note Voicings", illustrates the root-motion and the resolution path of the 3rds and 7ths through the chord progression. Start with these voicings to understand the harmony of each song. For these voicings, play the treble clef notes in the right hand; play the bass clef notes in the left hand. You can invert the 3rds and 7ths to create an additional set of voicings.

The second set, "Rootless Voicings", does not include the root of the chord. This is stylistically typical of modern jazz piano; it assumes that a bass player will be playing the roots. These voicings do contain the 3rds and 7ths plus one additional note. Play them in either hand, or divide the notes between both hands. Notice how they connect smoothly to each other, with efficient hand motion. These voicings are useful for a pianist to accompany their own improvisation.

In some cases, there are notes in these chord voicings that are not written in the corresponding chord symbols. It is typical for a jazz piano player to add upper extensions (9ths, 11ths and 13ths) to chords, even when they are not specifically called for. These upper extensions have been added to chords where they are stylistically or harmonically appropriate.

The Scales: The use of scales is one of many ways to approach improvisation. We have provided one or more scales relating to the harmony of each song as a starting place. In parentheses after the scale name is the corresponding chord that the scale complements. Some scales (such as the blues scale) are included for general use on the tune. The student should explore the sound of these scales—and the many other scale possibilities—on their own and/or with a teacher.

The Bass Lines: One chorus of a sample bass line is provided to give the bass student an initial idea about how to approach each of these songs. These bass lines may not be relevant if the style of the tune is changed from the original. Students are encouraged to analyse these lines and create their own.

The Guitar Voicings: Several possible fingerings are provided for many of the chord voicings in this book.

The voicings are interchangeable. To avoid clashing with other chordal instruments in a combo setting, the guitarist should play only the top few strings of the voicing.

The Blank Staves have been included, where space permitted, for the student to take notes, to compose melodic ideas, to notate alternative scales, or to add other information.

The Drum Parts: Basic drum patterns for several styles are included in Appendix I at the back of the book. The songs in this book will generally work with these patterns or with others that the student may already know.

Study Hints:

- Try to memorize the music and the educational material. By digesting this information you will be able to use it freely in improvisation.
- Look for connections between the songs. Finding similarities will make them easier to learn.
- Don't be limited by the supplemental material presented with each song. Experiment and try new things. Asking instructors and fellow musicians questions is a great way to learn.
- Listen to recordings of the songs to see how other musicians have played them. See Appendix II - Discography for the most well-known versions of the songs.
- Play these songs in different styles. Try creating several different arrangements of each song. Imagination and creativity are essential to jazz.

Some Important Definitions

Form: It is common to label the different sections of a song with letters. If a song form is notated AABA, it has two different sections. The first section, [A], repeats twice, followed by [B], commonly referred to as the "bridge", followed again by a restatement of [A]. There are many different variations of forms, such as ABA, AAB, ABAC, etc. Another common form in jazz is the 12-bar blues. In this book, the term "Blues" indicates a 12-bar form and is not meant to infer style.

Rhythmic Feels: All of the songs in this book will sound good played in different rhythmic feels, but on the charts we have roughly notated the feels in which the songs were originally played. We have consolidated these into three general categories: *swing*, *jazz waltz*, and *straight-eighth*.

- *Swing*: In this rhythmic feel, any two eighth notes on one beat are generally not played with equal value. Rather, they should be played as an eighth note triplet, with the first two notes in the triplet tied together.
- *Jazz Waltz*: This is the same as the swing feel, but in 3/4 meter.
- *Straight-Eighth*: Eighth notes should be played evenly. Most Latin, rock and funk styles have straight-eighth note feels.

Tempo: In most cases, we have indicated the general tempo at which the song was originally played. Here are some general metronomic guidelines.

Slow: quarter note = 80-120 beats per minute (bpm)
Medium: quarter note = 120-180 bpm
Fast: quarter note = 180 bpm, and above

About the Stanford Jazz Workshop

Founded in 1972, the Stanford Jazz Workshop (SJW) is a nonprofit organization dedicated to the perpetuation of jazz through educational programs and concerts of the highest artistic quality. Its mission is to create an environment conducive to learning, experiencing and appreciating jazz by assembling a community of the best performers and teachers of jazz, as well as students of all abilities and backgrounds.

Based in the San Francisco Bay Area, SJW produces internationally respected jazz education programs (including the Evening Summer Program, Jazz Camp, Jazz Residency and the Jazz Weekend Intensive) for adults, emerging professionals, young musicians and jazz educators. These programs have brought such legendary artists as Stan Getz, Dizzy Gillespie, McCoy Tyner, Horace Silver, Phil Woods, Hank Jones and Ray Brown to SJW to share their art and insight with new generations of jazz players. Among the thousands of students who have participated are musicians who are emerging as new stars of jazz, including Josh Redman, Larry Grenadier, Bill Stewart, Sylvia Cuenca and Taylor Eigsti.

SJW presents the annual Stanford Jazz Festival to coincide with its educational summer programs, in addition to year-round concert and masterclass events. As a presenter, SJW is distinguished by its commitment to providing audiences with entertaining performances that offer an historical and multicultural perspective on jazz in its entirety, and a tradition of presenting jazz masters, emerging talents, and unique premiere events. The overall experience of SJW's programs has been described by the *San Francisco Chronicle* as "Jazz Heaven."

SJW appreciates the contributions Sher Music Co. has made to jazz education by providing accurate and understandable charts for the professional jazz musician and student alike. Sher Music Co.'s many books have been important instructional resources for SJW student combos, theory classes and jam sessions. We are thrilled to join forces with Sher Music Co. to bring you this landmark publication, THE REAL EASY BOOK!

Editor's Notes

I would like to extend special thanks to:
- Bennett Paster, Ray Scott, Jim Nadel, Mark Levine, Bert Carelli, Carma Berglund and Alex Kharmats for all their expertise, hard work and understanding.
- Chuck Sher for helping me realize this project.
- Chuck Gee for his intelligent and helpful copying skills and great attitude.
- Gregory Ryan, John McKenna and Dena DeRose for their work on the original "Cookbook" project.
- Bob Parlocha for his sage advise and vast jazz library; Matt Clark, Larry Dunlap, Brad Buethe and Andrew Speight for their proofreading and other help; and David Rokeach for the drum appendix.
- The staff, faculty and students of the SJW for many great years of learning and playing.
- The great artists who wrote these tunes and inspire us all.

This book is dedicated to Jim Nadel on the 30th Anniversary of the Stanford Jazz Workshop.

Michael Zisman, Editor
1/1/03

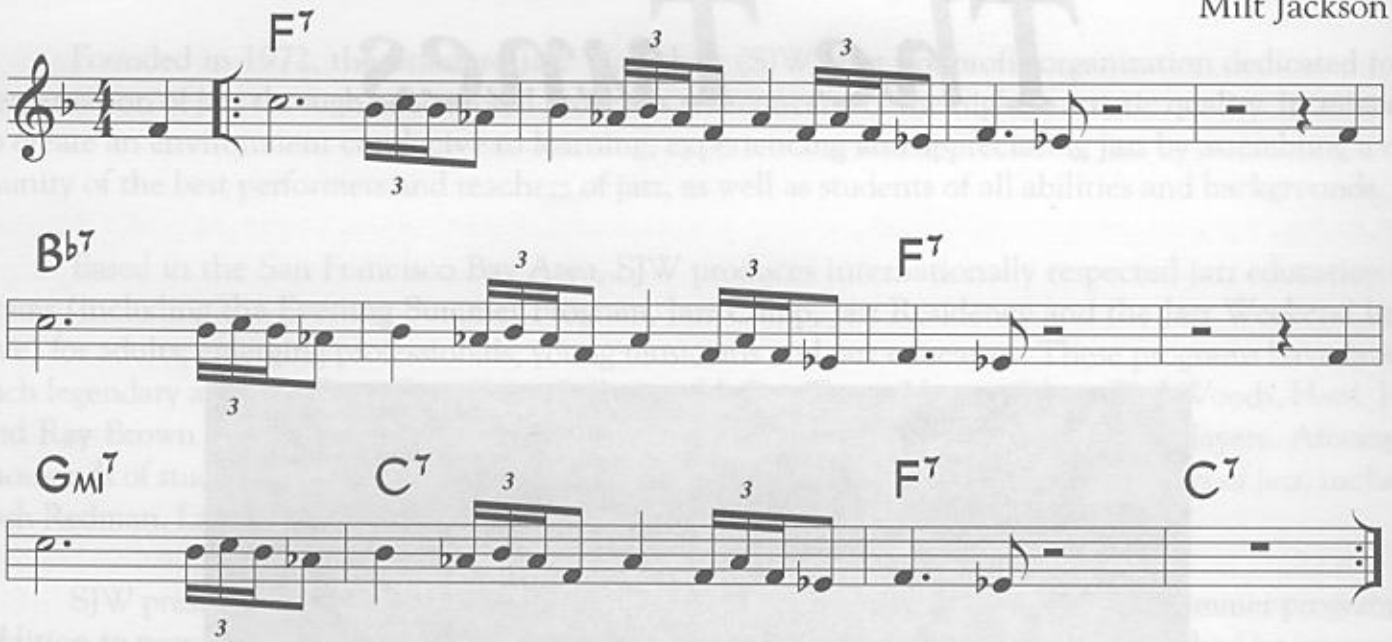
The Tunes

RAY BROWN, OSCAR PETERSON & HERB ELLIS

Photo©Paul Hoeffler, Toronto, Canada

Bags' Groove

Milt Jackson



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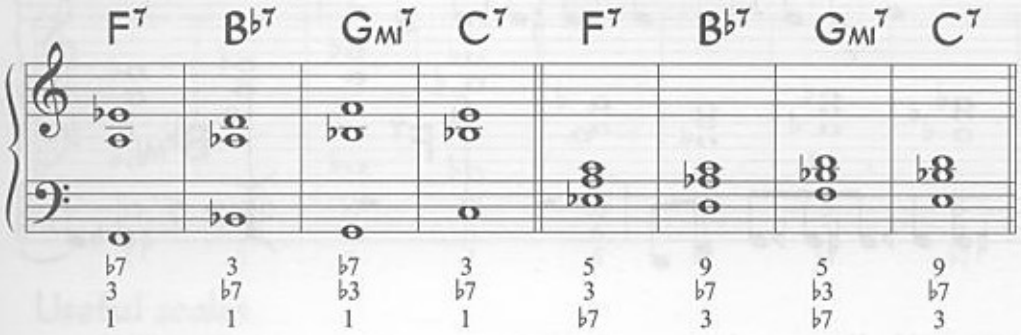
Bags' Groove is a 12-bar blues with a repeating motific melody that doesn't change to match the chords. This was originally played as a medium-slow swing.

For your use

Supplemental Material - Bags' Groove

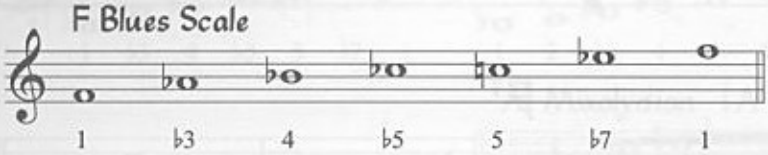
Sample Piano Voicings

Basic 3-note voicings | Rootless voicings

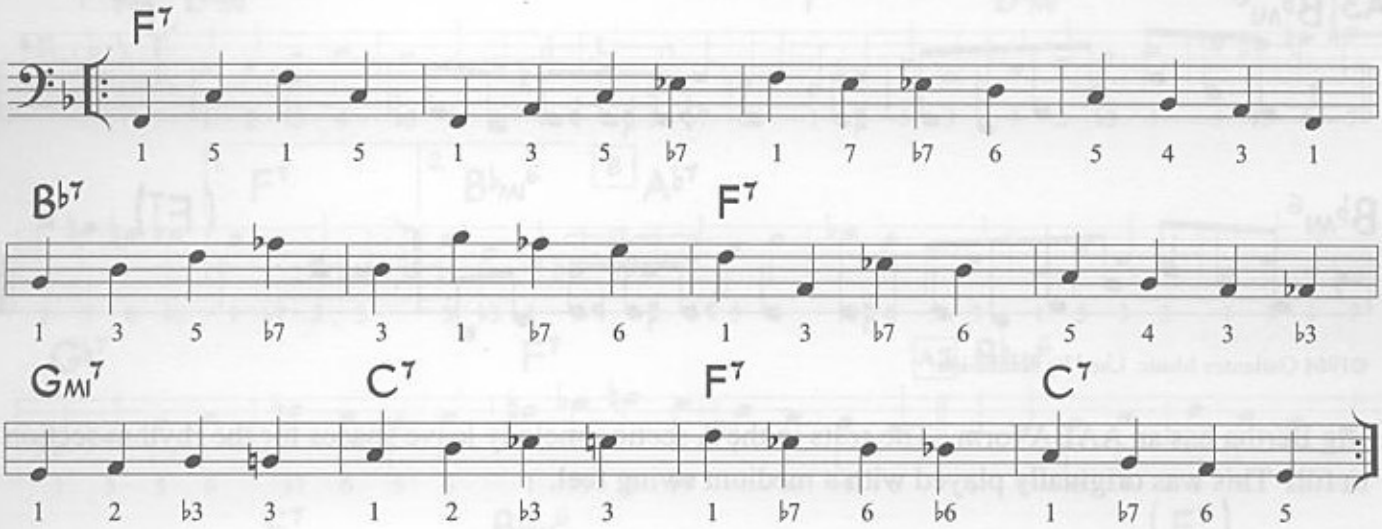


Useful scales

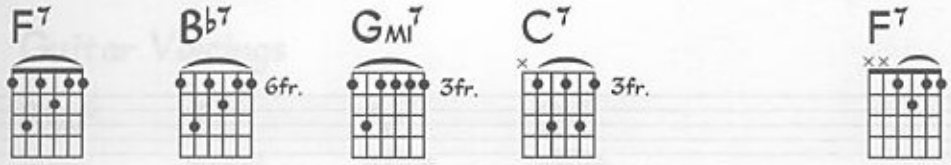
F Blues Scale



Sample Bass Line

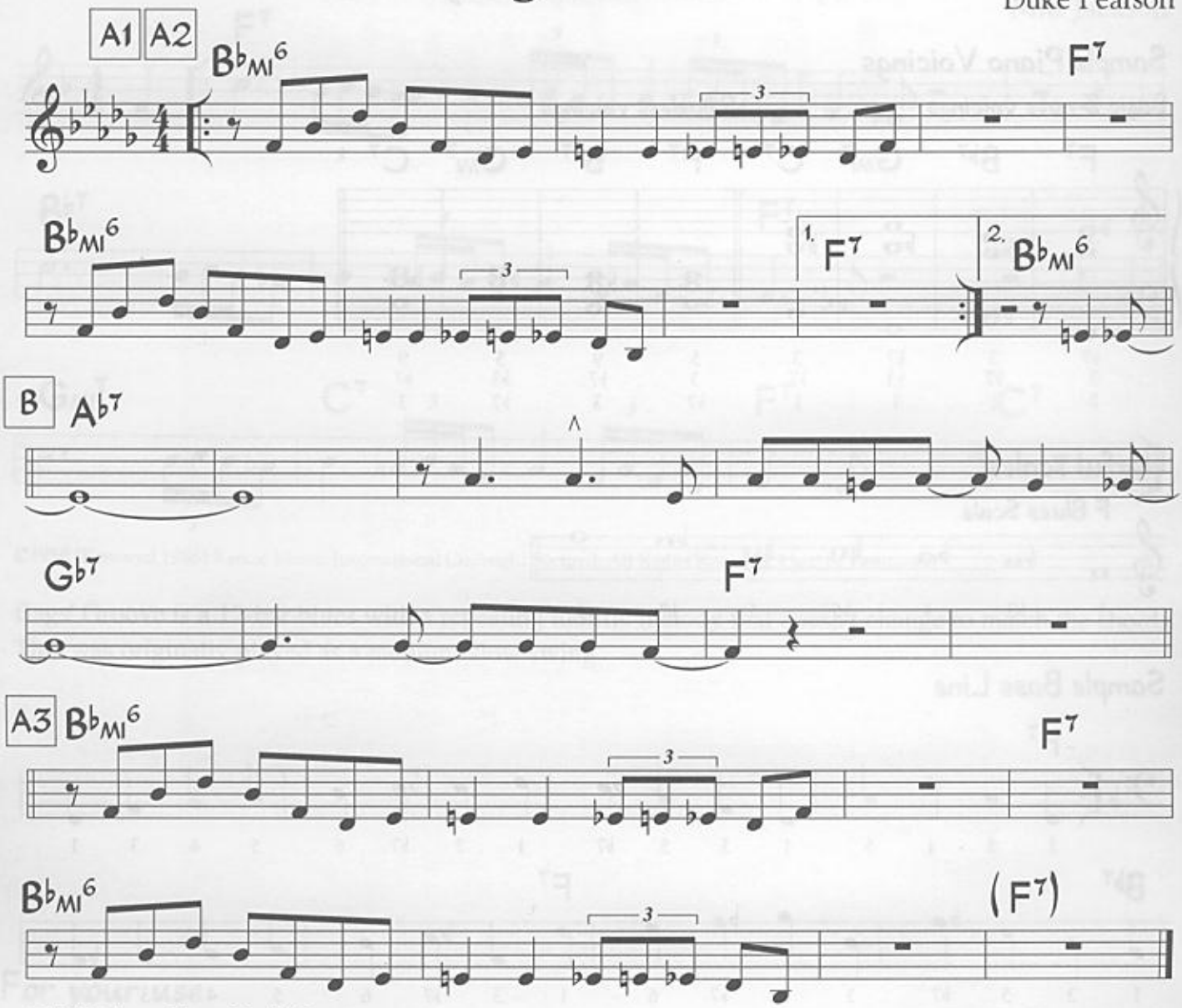


Guitar Voicings



Big Bertha

Duke Pearson



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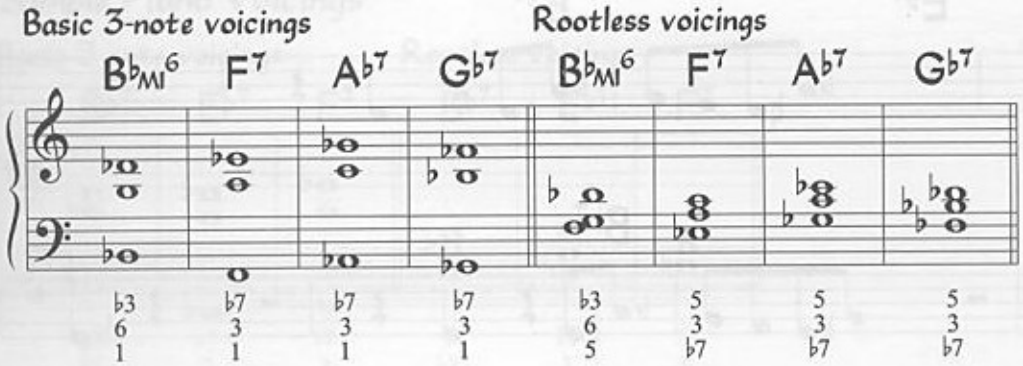
Big Bertha has an AABA form. The rests in the A section melody leave spaces for the rhythm section to fill. This was originally played with a medium swing feel.

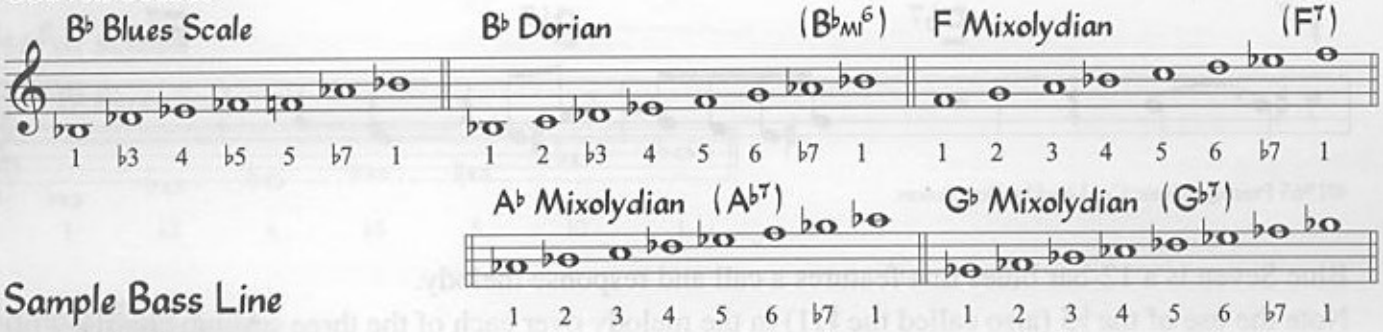
For your use

Supplemental Material - Big Bertha

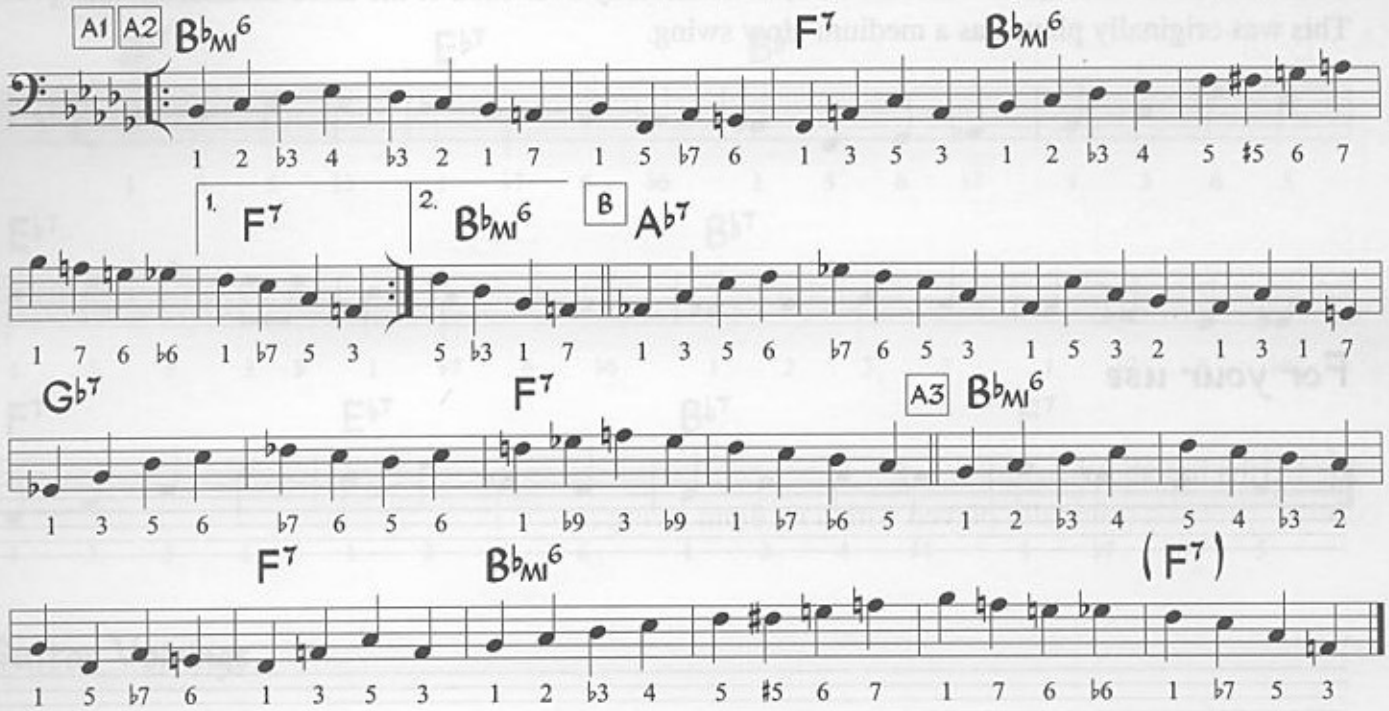
Sample Piano Voicings



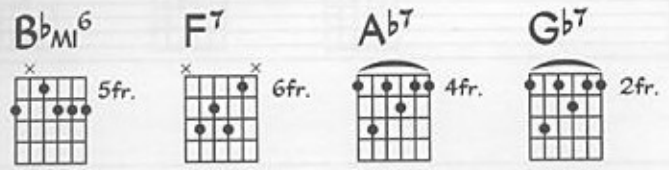
Useful scales



Sample Bass Line

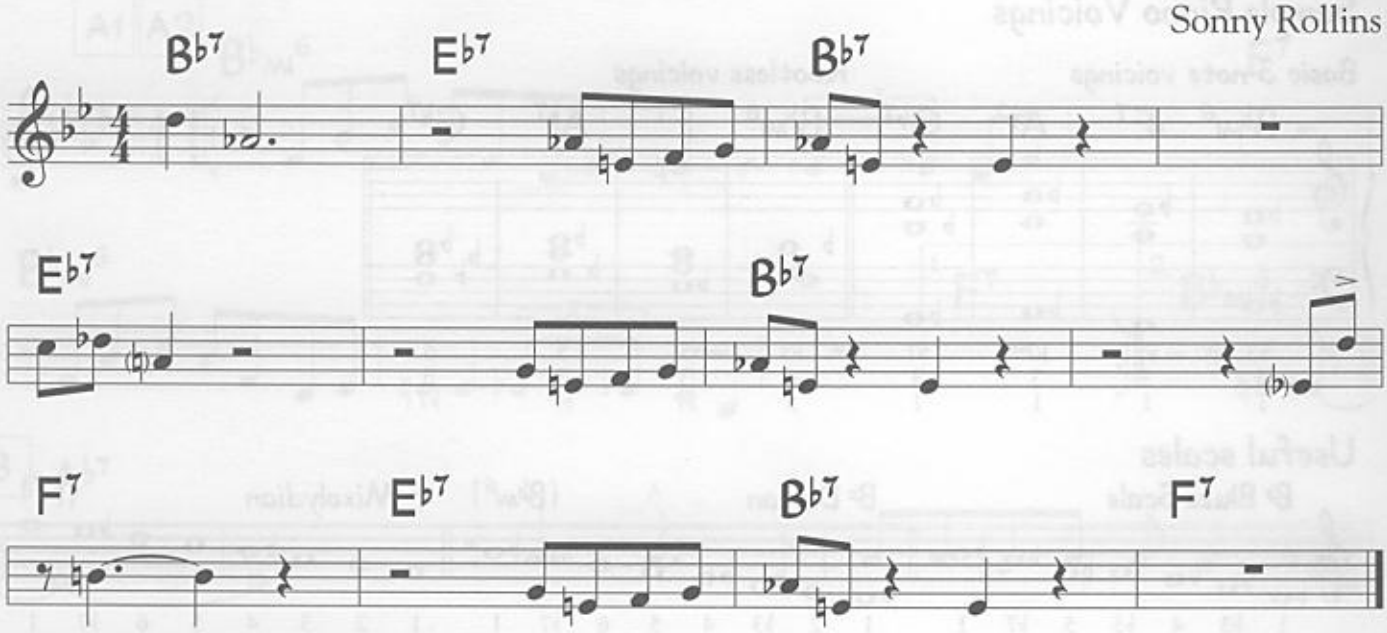


Guitar Voicings



Blue Seven

Sonny Rollins



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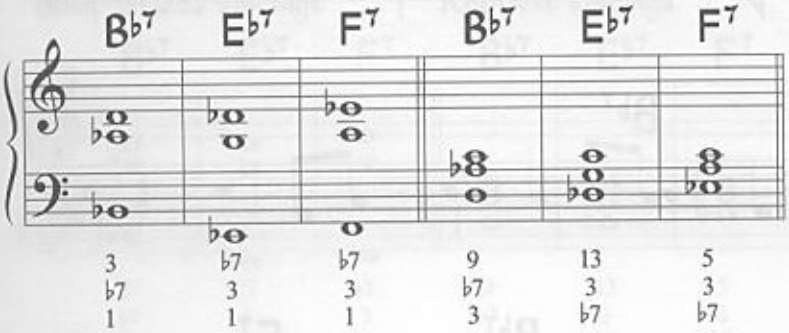
Blue Seven is a 12-bar blues that features a call and response melody.
Note the use of the ♭5 (also called the ♯11) in the melody over each of the three seventh chords.
This was originally played as a medium-slow swing.

For your use

Supplemental Material - Blue Seven

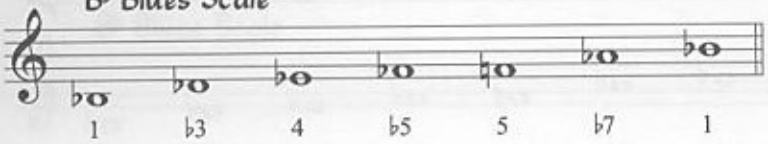
Sample Piano Voicings

Basic 3-note voicings | Rootless voicings

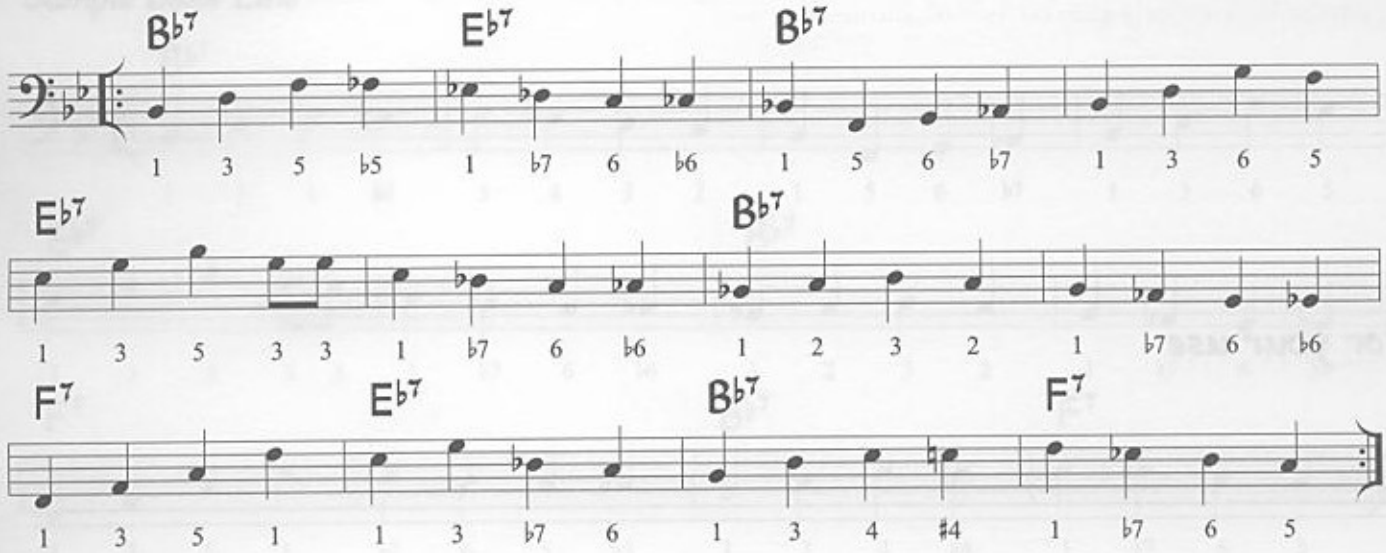


Useful scales

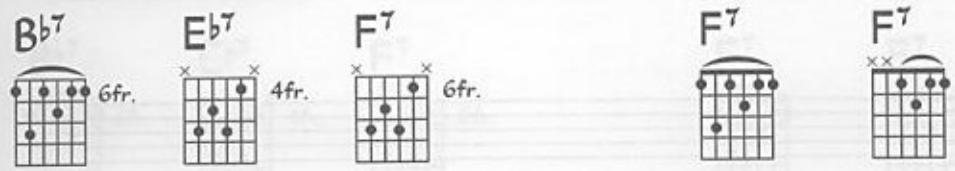
B♭ Blues Scale



Sample Bass Line

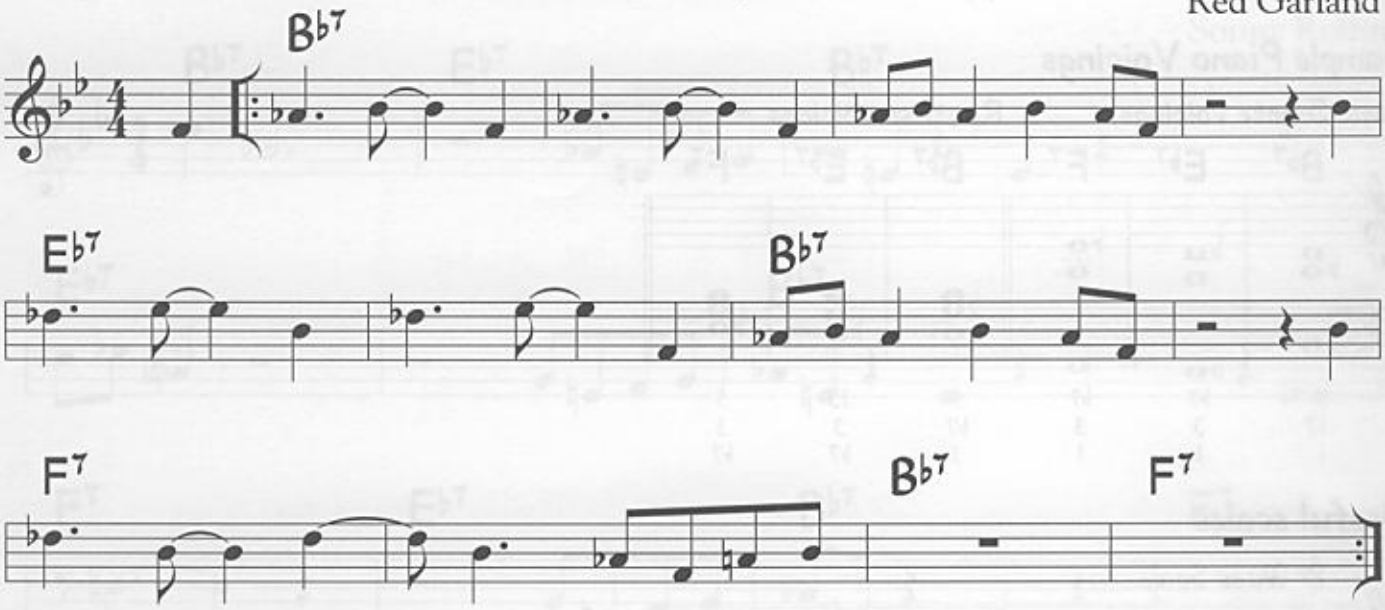


Guitar Voicings



Blues By Five

Red Garland



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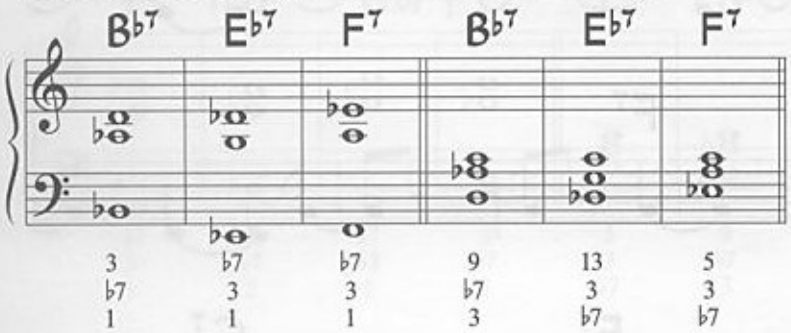
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Supplemental Material - Blues By Five

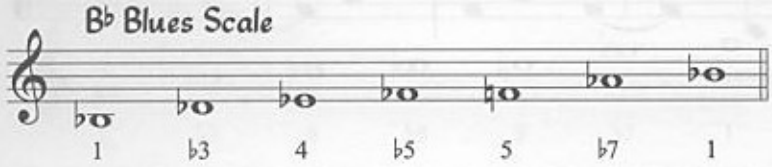
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

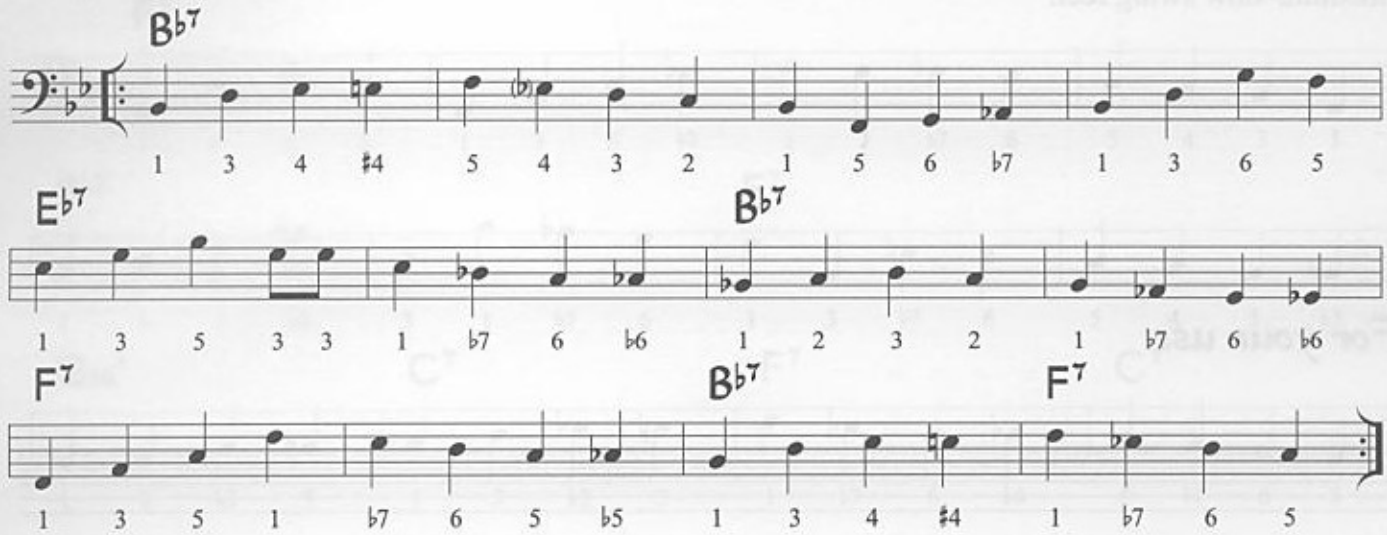


Useful scales

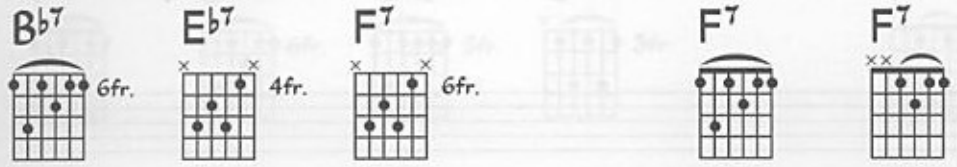
B♭ Blues Scale



Sample Bass Line

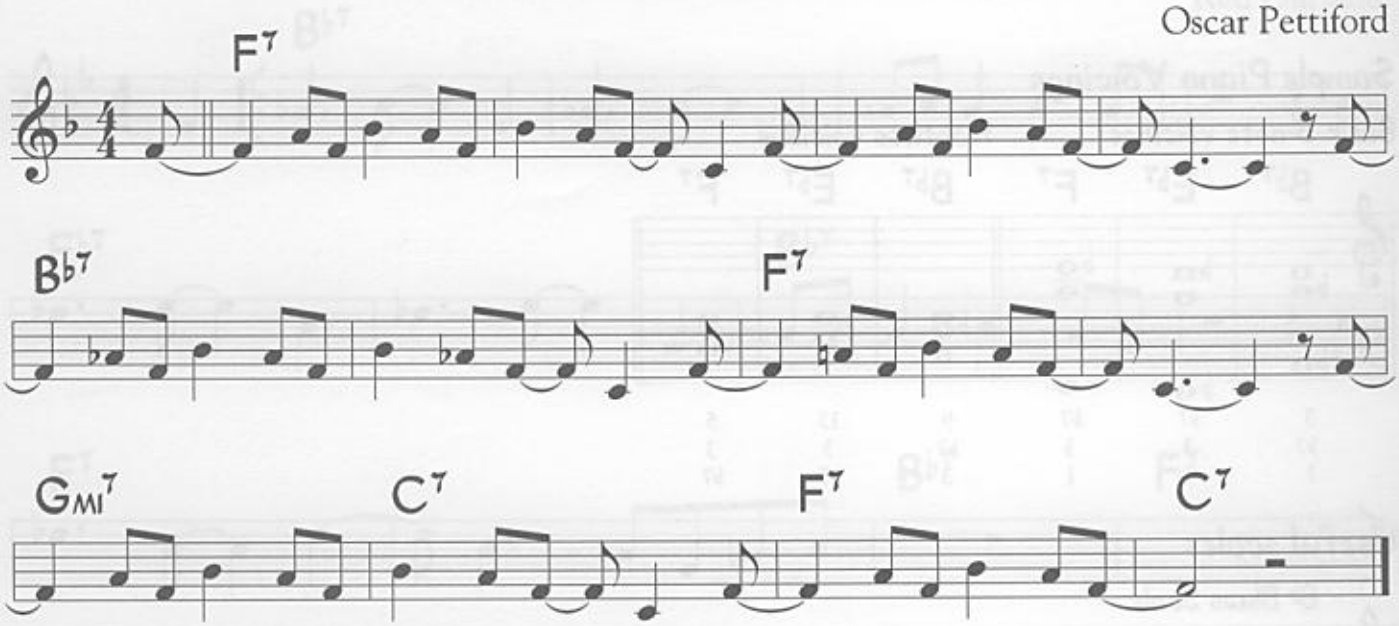


Guitar Voicings



Blues In The Closet

Oscar Pettiford



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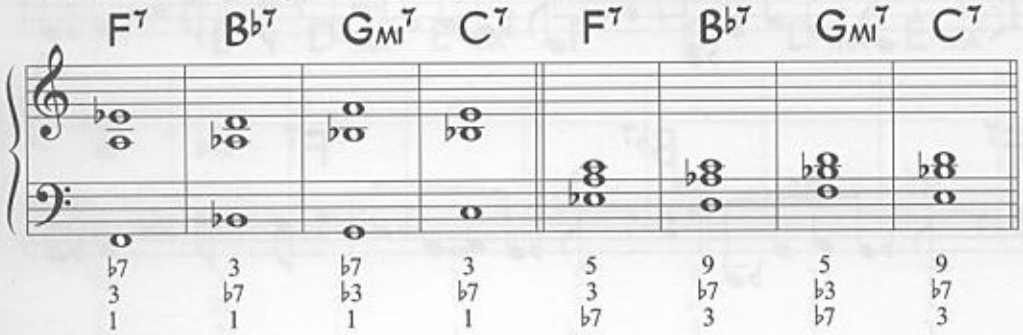
Blues in the Closet is a 12-bar blues with a motific melody. One melody note gets changed in measure 5 so that the melody matches the chord changes. This was originally played with a medium-slow swing feel.

For your use

Supplemental Material - Blues In The Closet

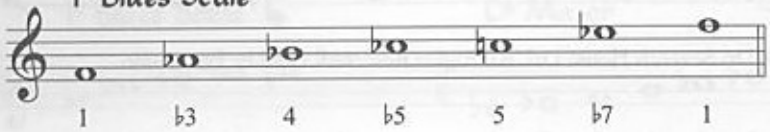
Sample Piano Voicings

Basic 3-note voicings — Rootless voicings

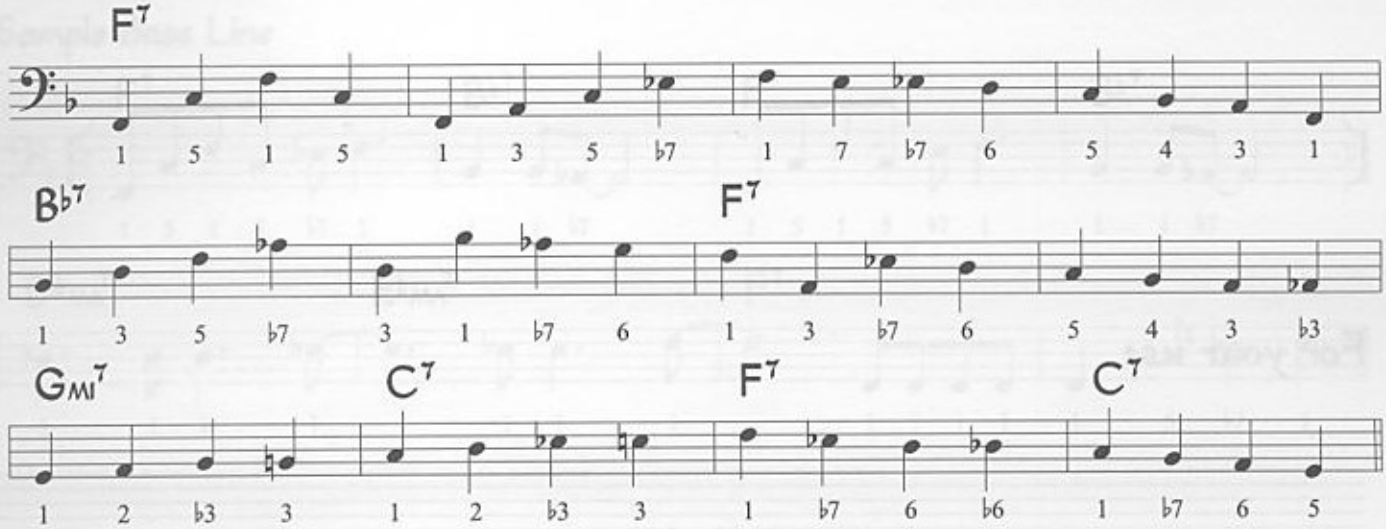


Useful scales

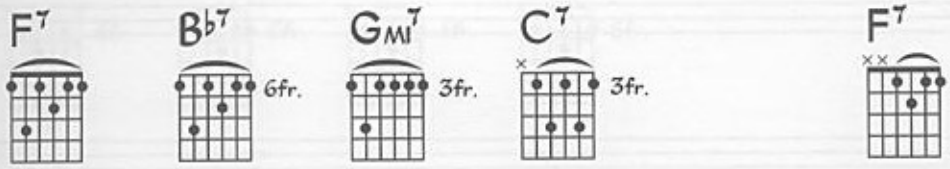
F Blues Scale



Sample Bass Line

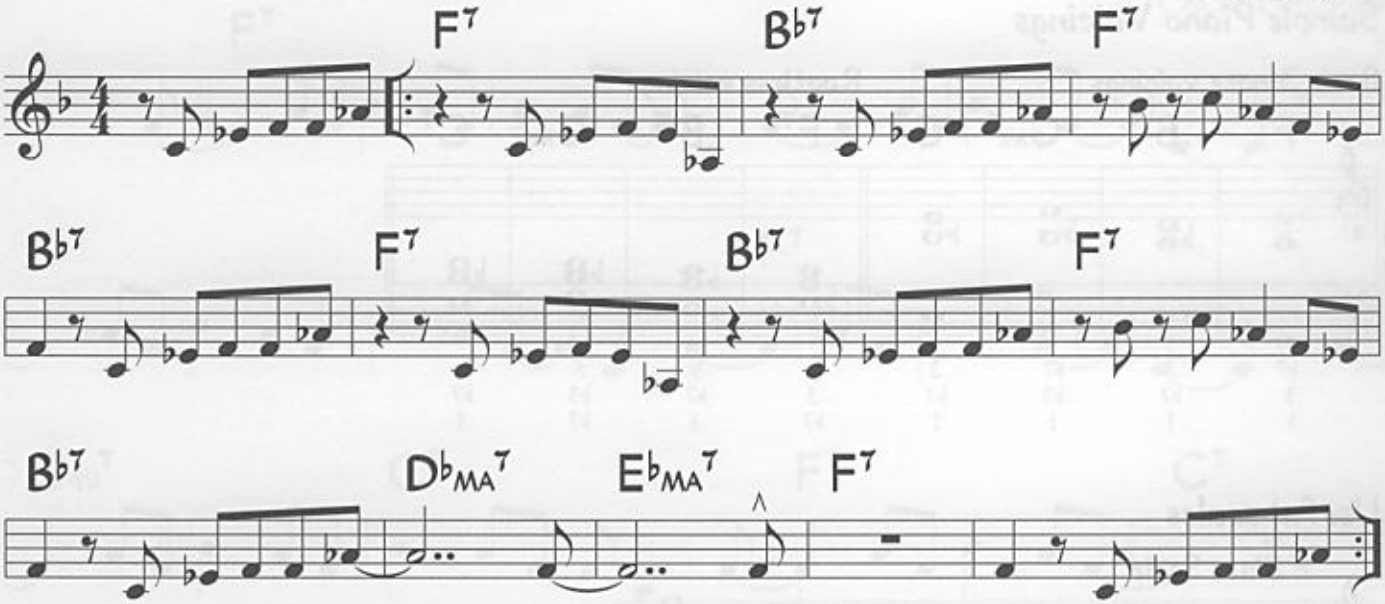


Guitar Voicings



Cold Duck Time

Eddie Harris



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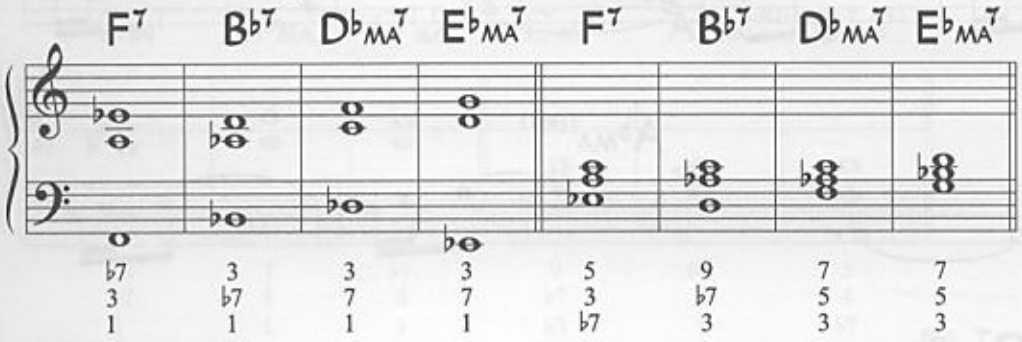
Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

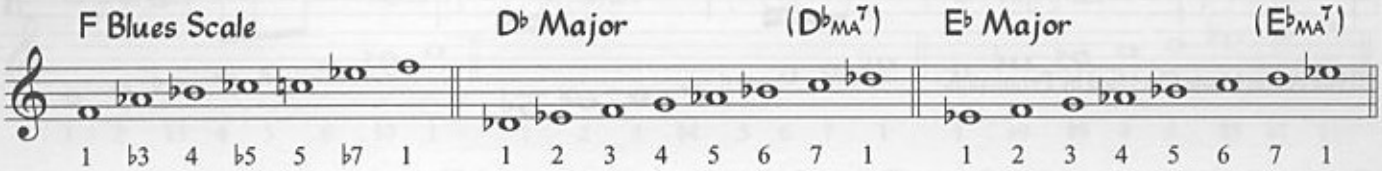
Supplemental Material - Cold Duck Time

Sample Piano Voicings

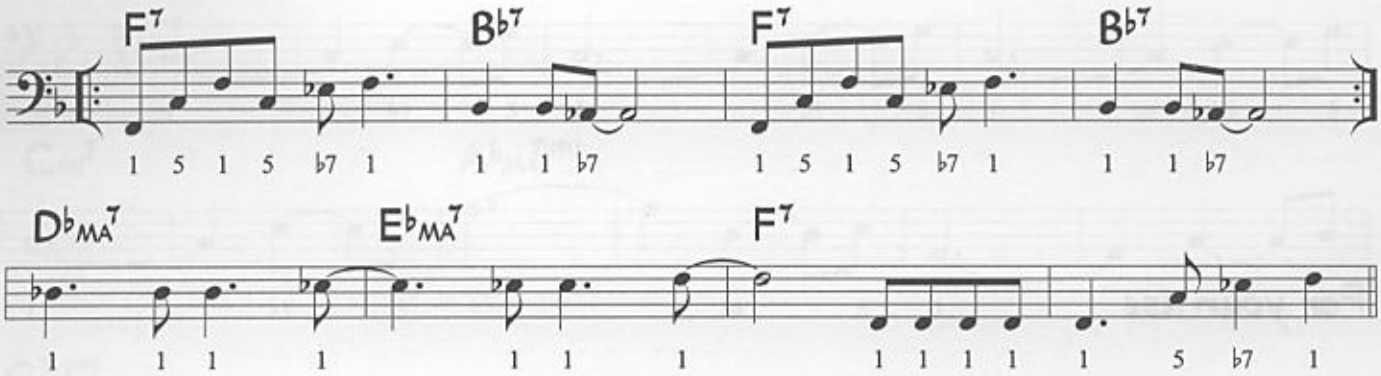
Basic 3-note voicings — Rootless voicings



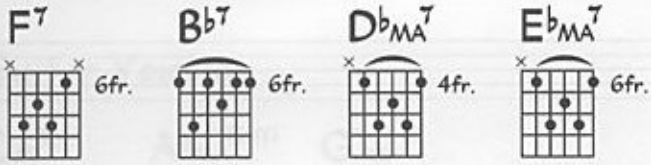
Useful scales



Sample Bass Line

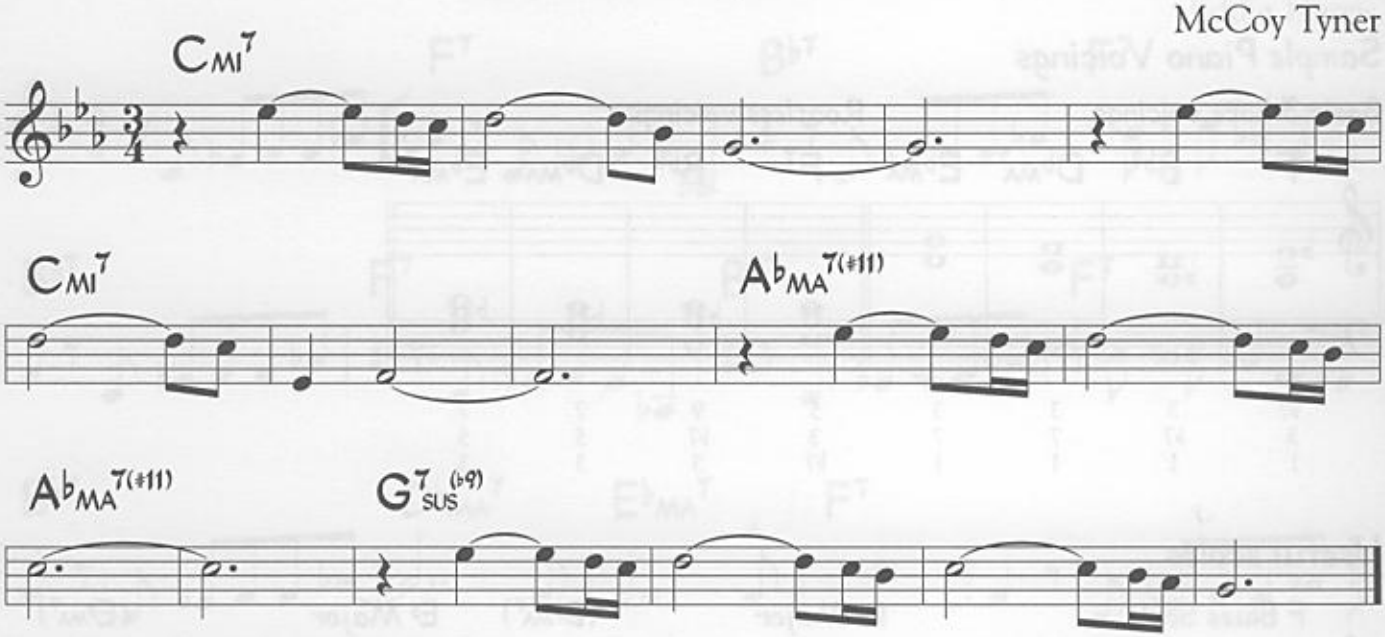


Guitar Voicings



Contemplation

McCoy Tyner



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Contemplation has a 16-bar form. The melodic phrases each end differently to match the chord changes. It was originally played with a slow jazz-waltz feel.

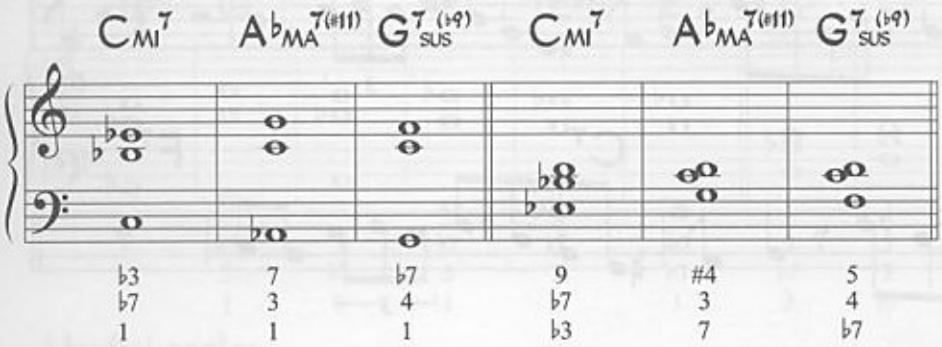
For your use

Supplemntal Material - Contemplation

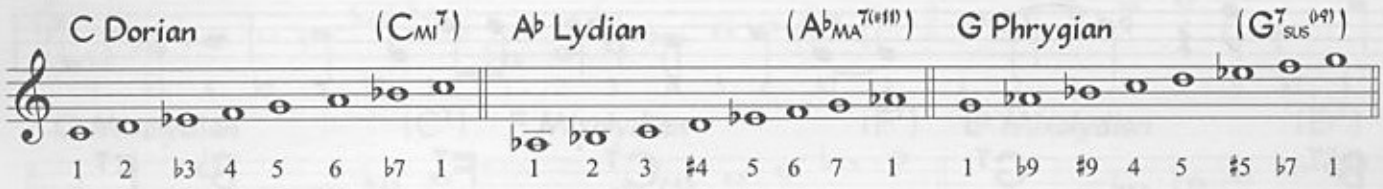
Sample Piano Voicings

Basic 3-note voicings

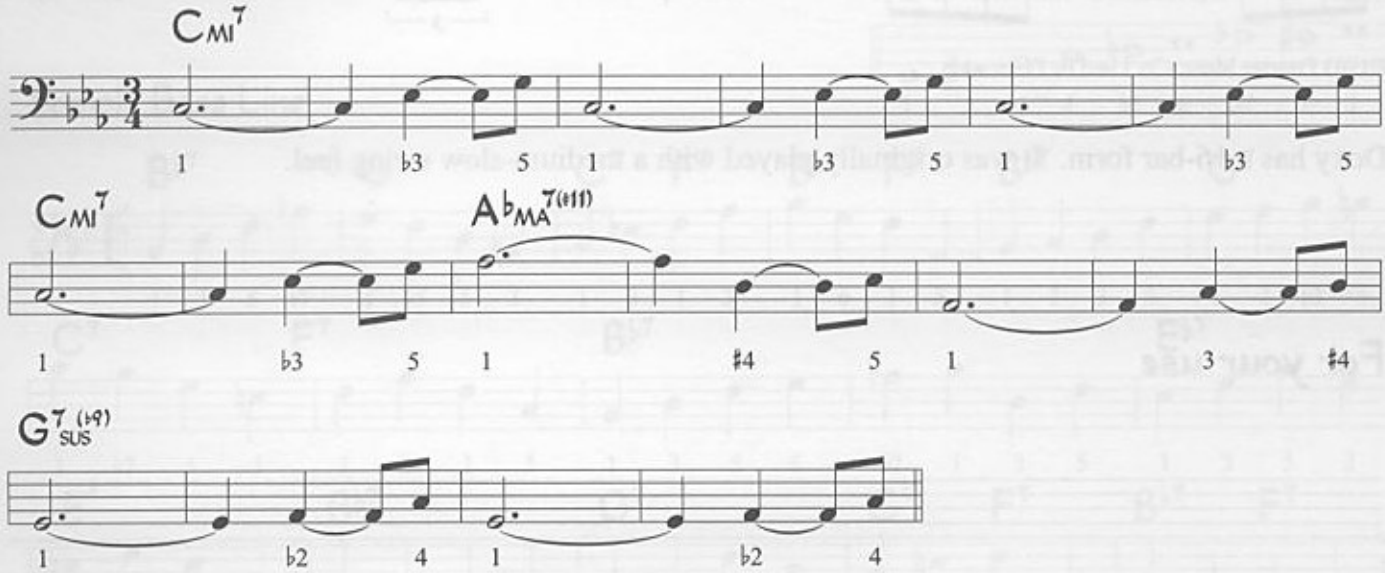
Rootless voicings



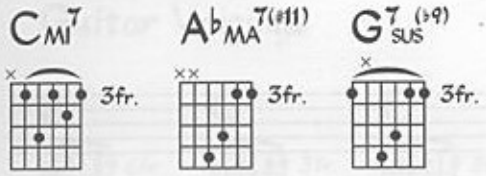
Useful scales



Sample Bass Line

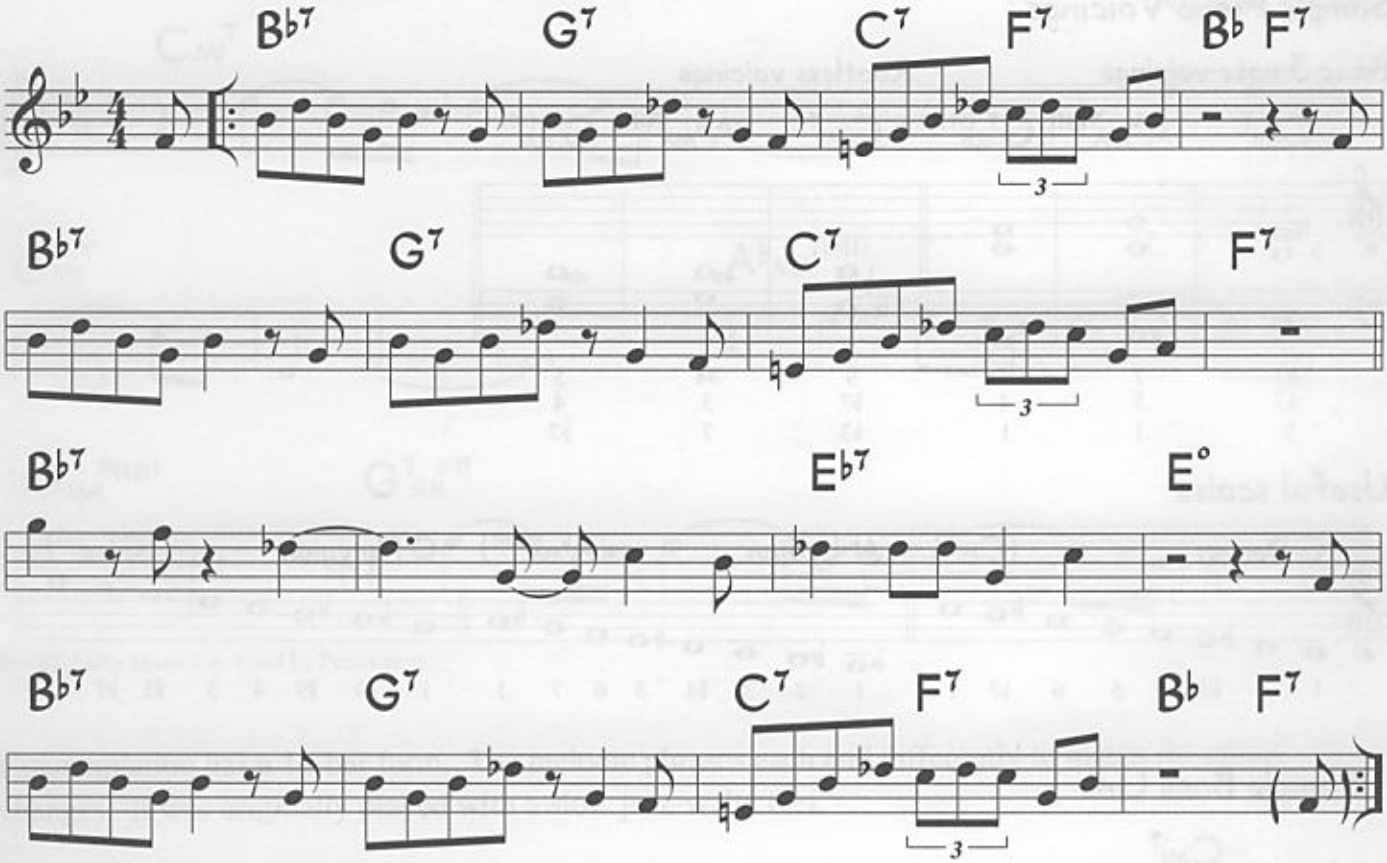


Guitar Voicings



Doxy

Sonny Rollins



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Doxy has a 16-bar form. It was originally played with a medium-slow swing feel.

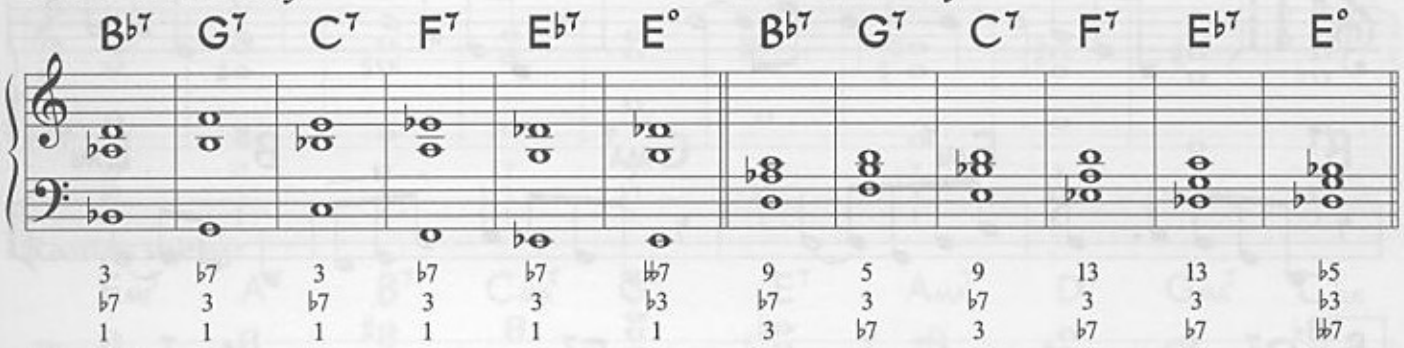
For your use

Supplemental Material - Doxy

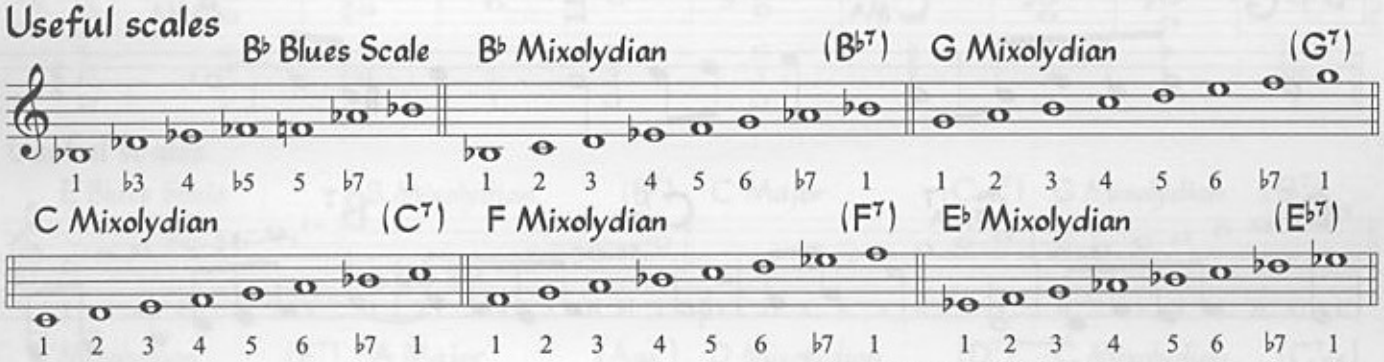
Sample Piano Voicings

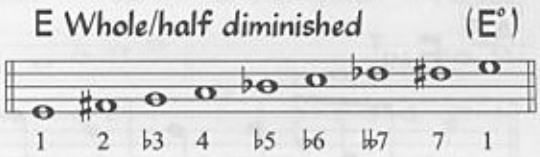
Basic 3-note voicings

Rootless voicings

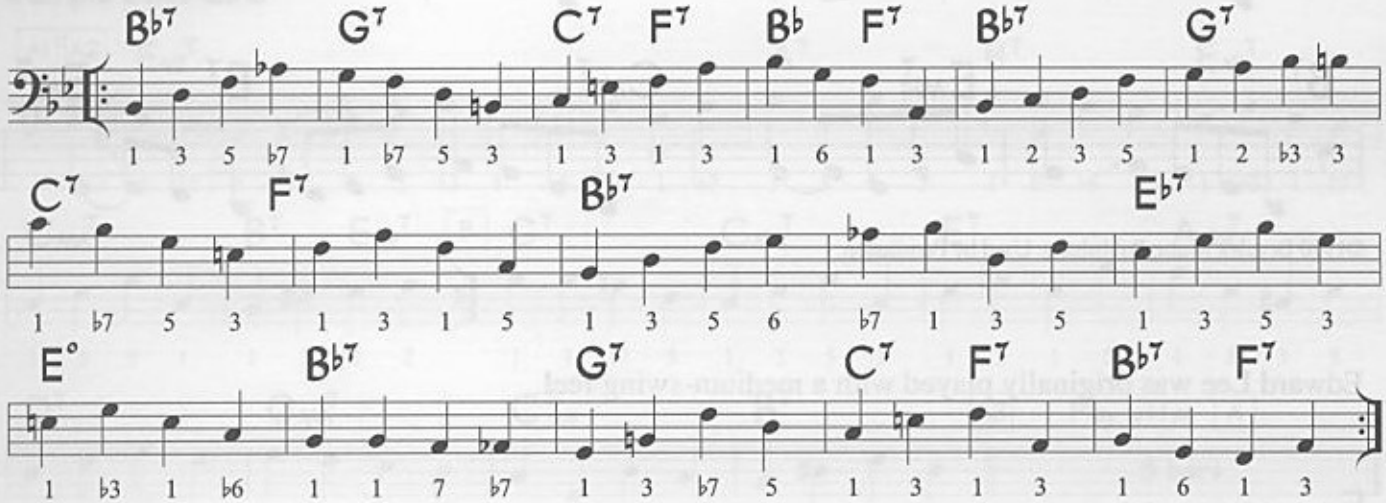


Useful scales

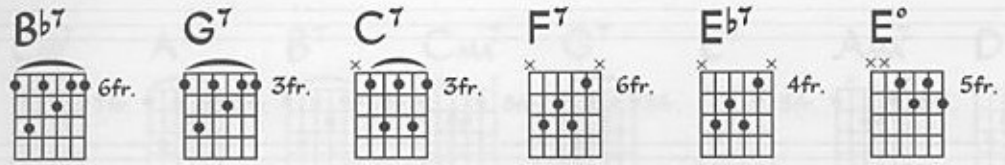




Sample Bass Line

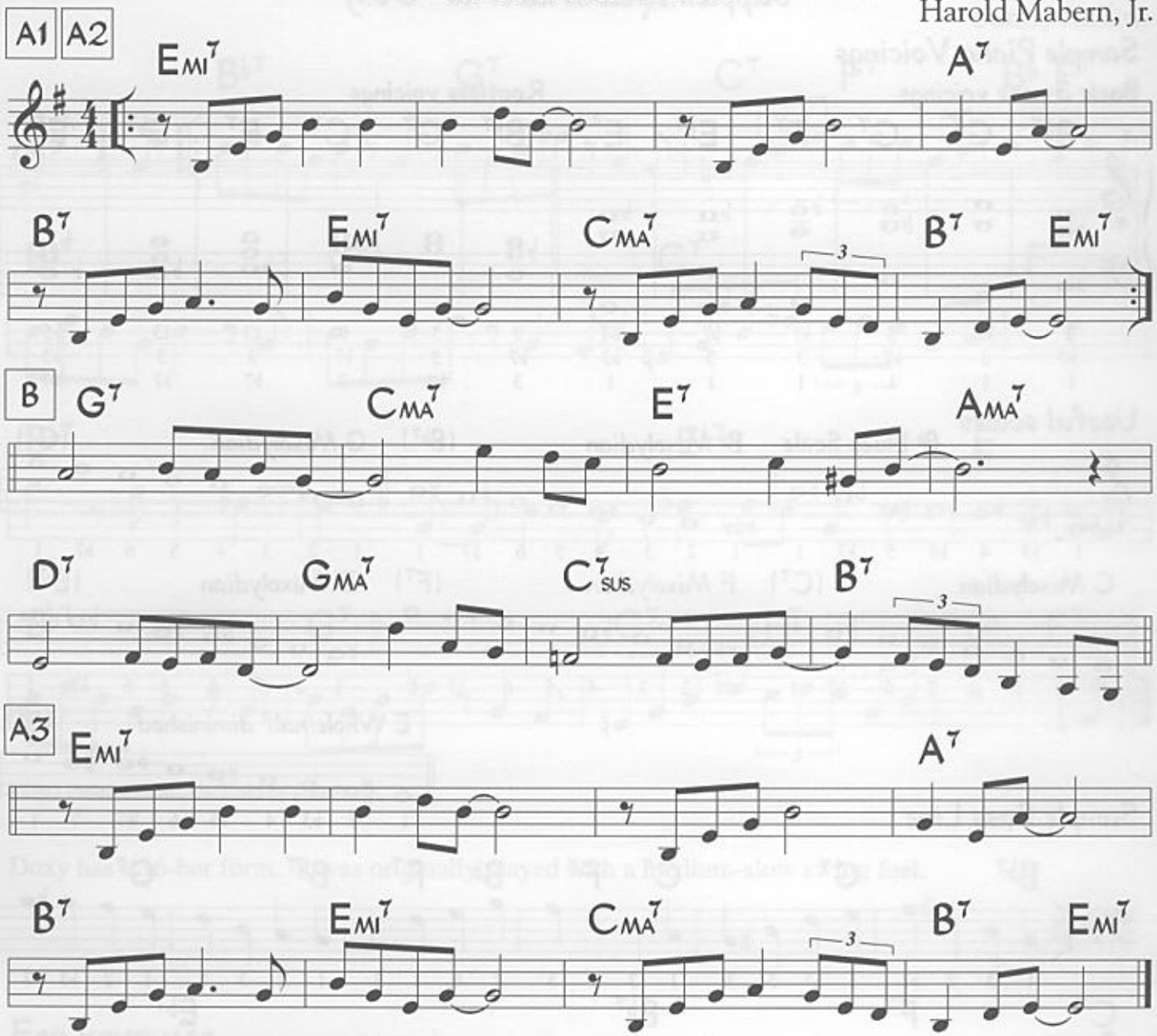


Guitar Voicings



Edward Lee

Harold Mabern, Jr.



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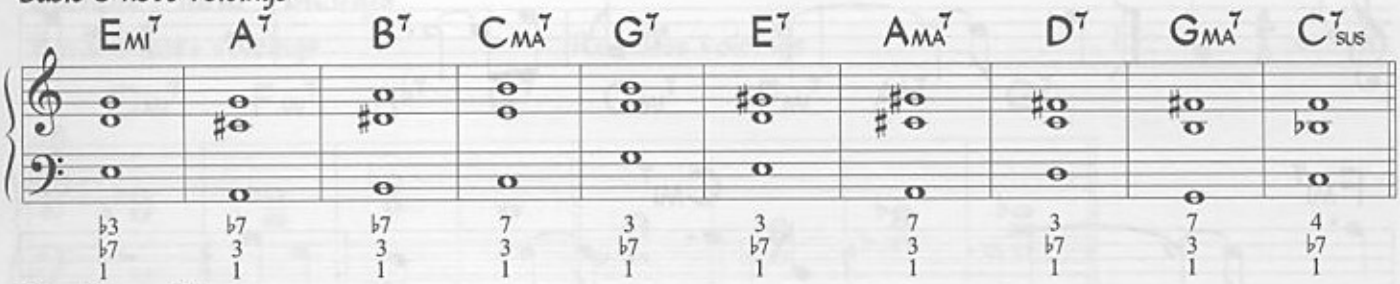
Edward Lee was originally played with a medium-swing feel.

For your use

Supplemental Material - Edward Lee

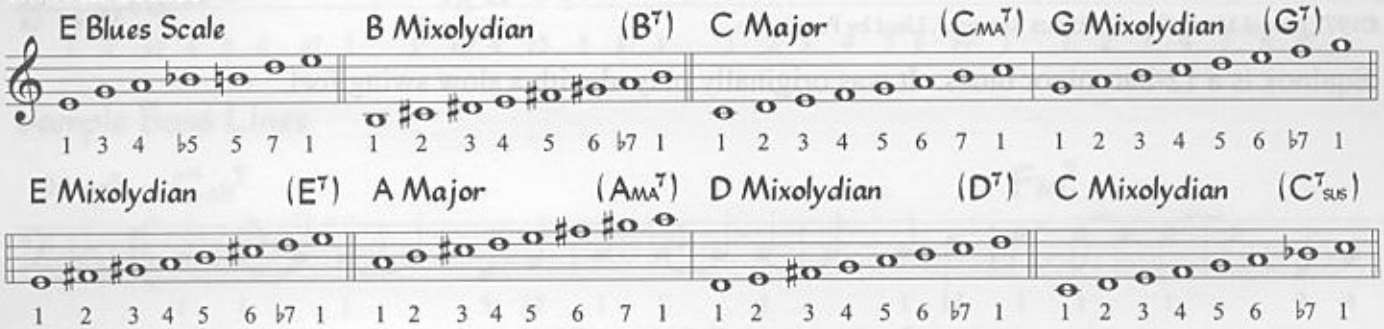
Sample Piano Voicings

Basic 3-note voicings

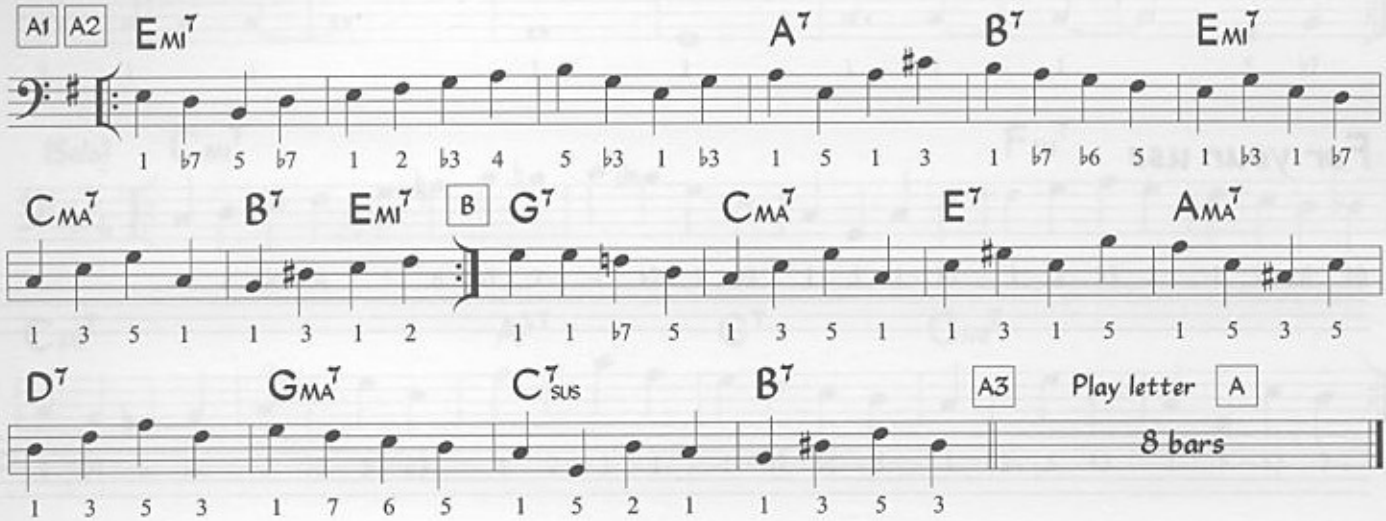


Rootless voicings

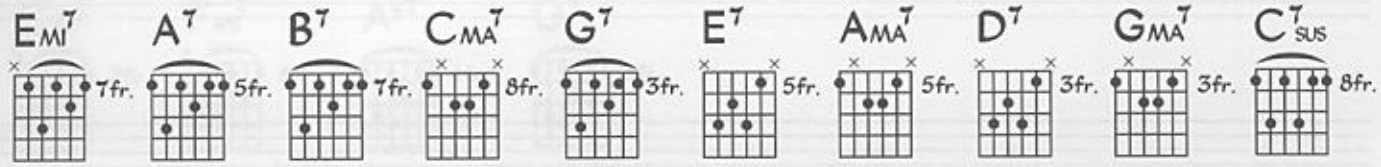
Useful scales



Sample Bass Line

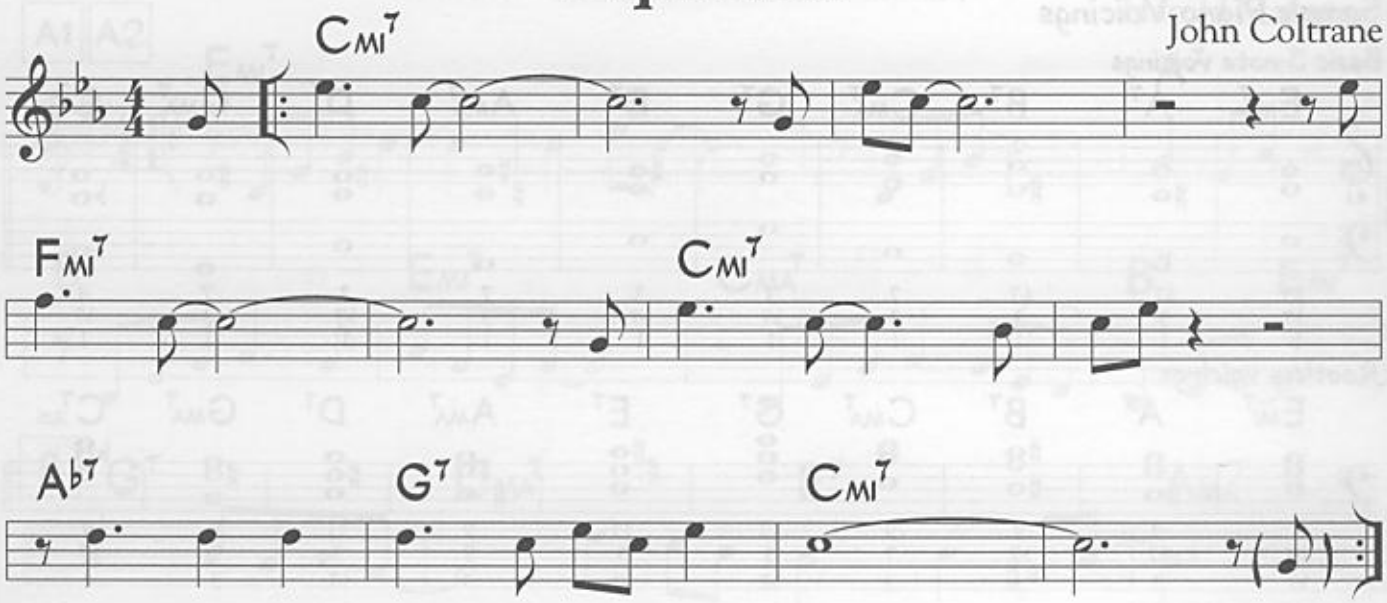


Guitar Voicings



Equinox

John Coltrane



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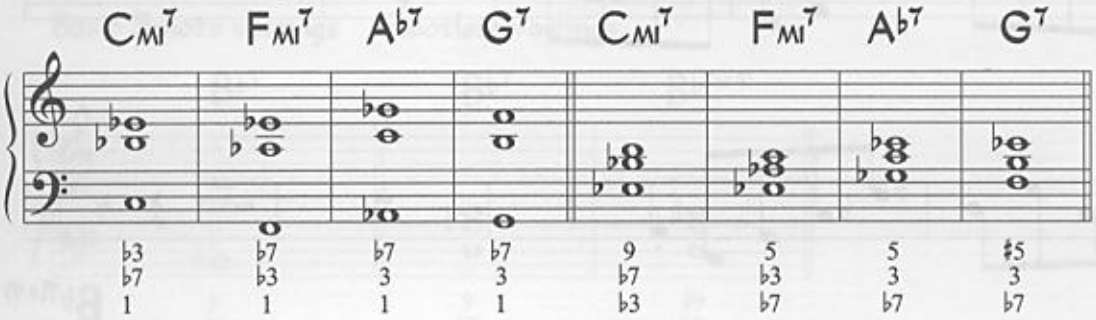
Equinox is a 12-bar minor blues. It was originally played with a slow swing feel.

For your use

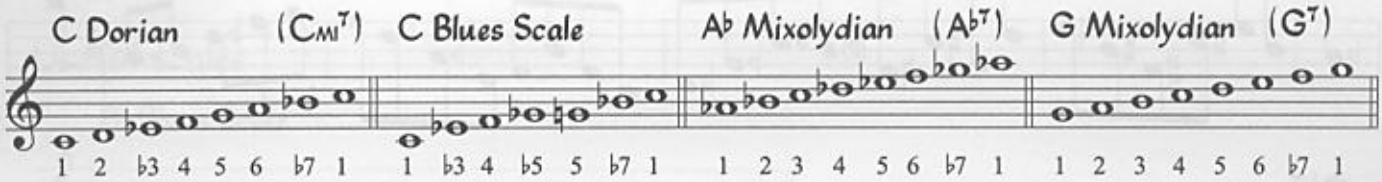
Supplemntal Material - Equinox

Sample Piano Voicings

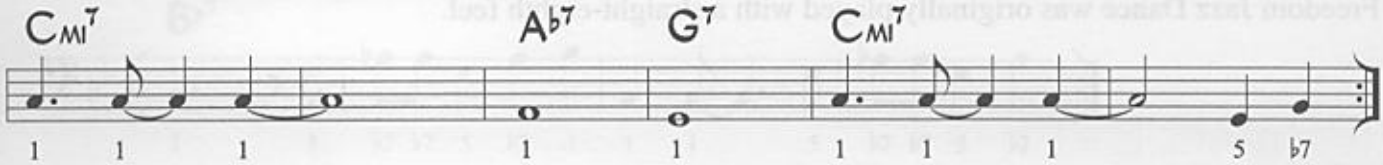
Basic 3-note voicings — Rootless voicings

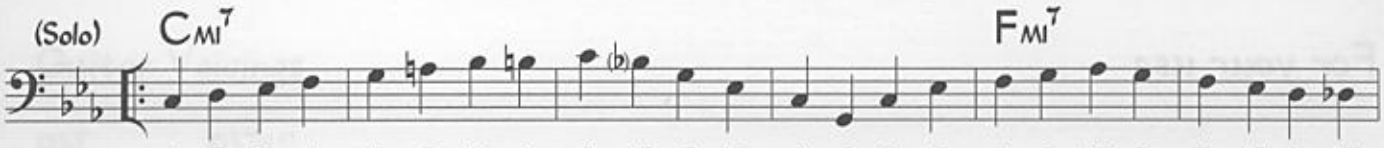


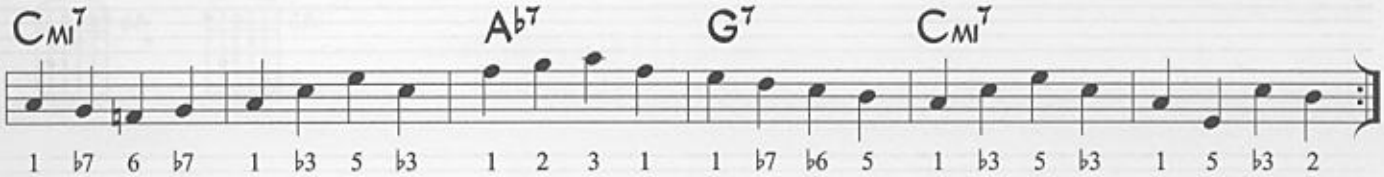
Useful scales



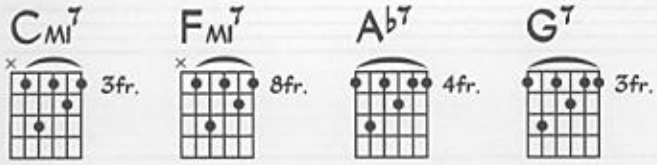
Sample Bass Lines





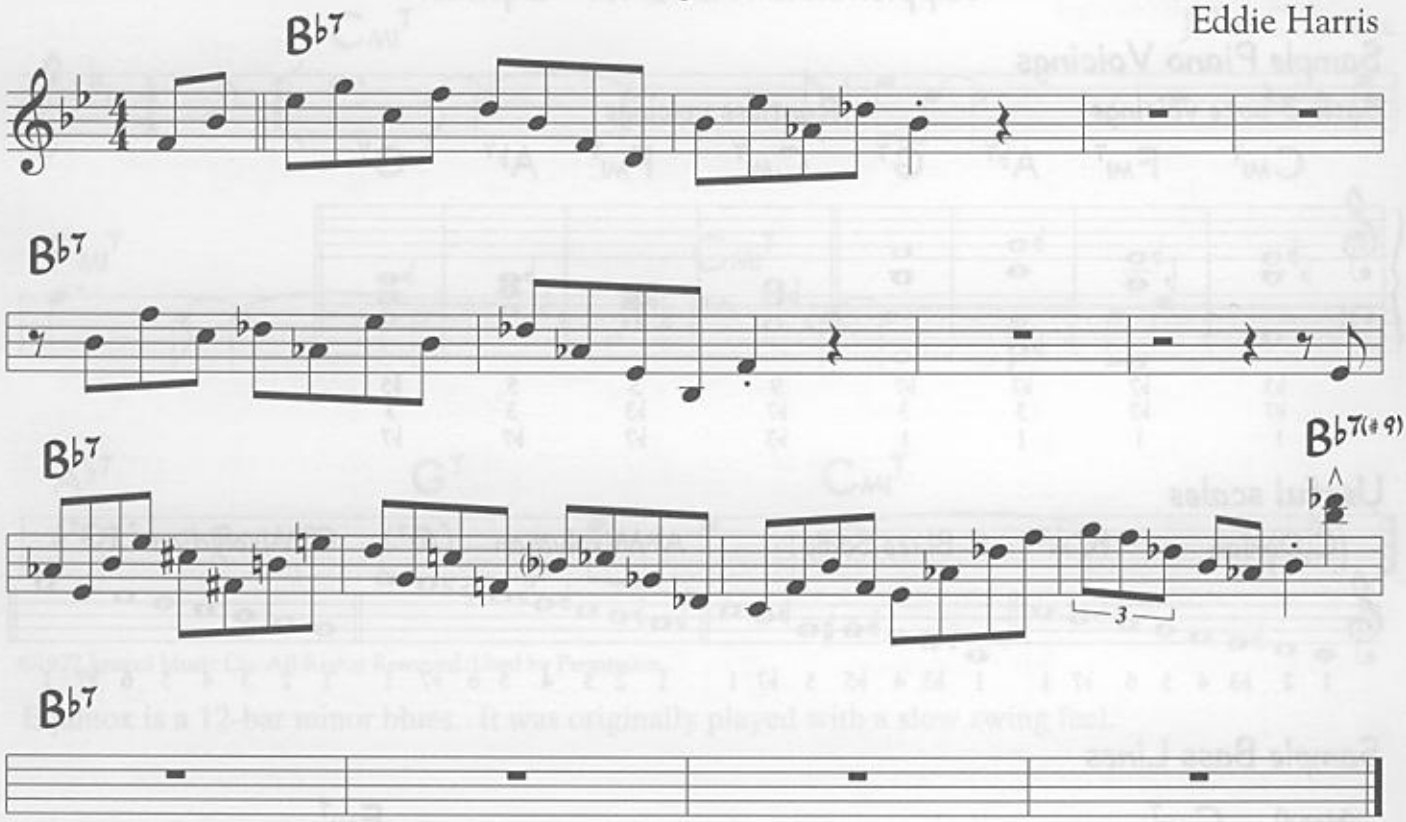


Guitar Voicings



Freedom Jazz Dance

Eddie Harris



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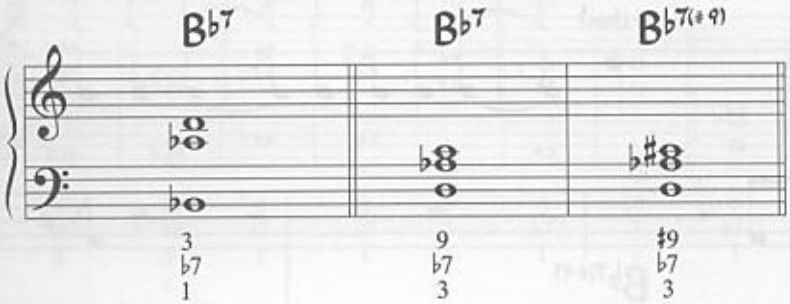
Freedom Jazz Dance was originally played with a straight-eighth feel.

For your use

Supplemental Material - Freedom Jazz Dance

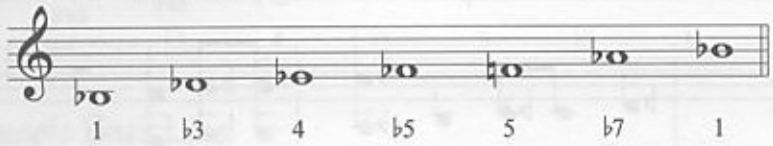
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

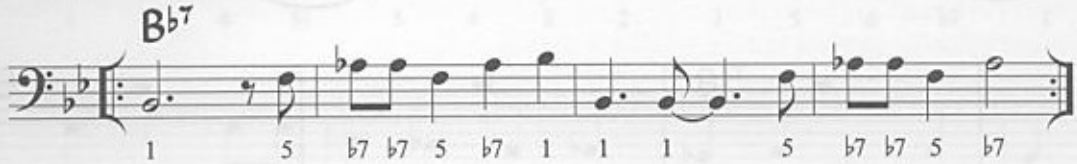


Useful scales

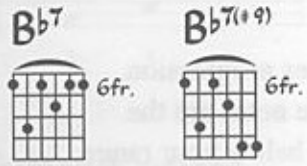
B♭ Blues Scale



Sample Bass Line

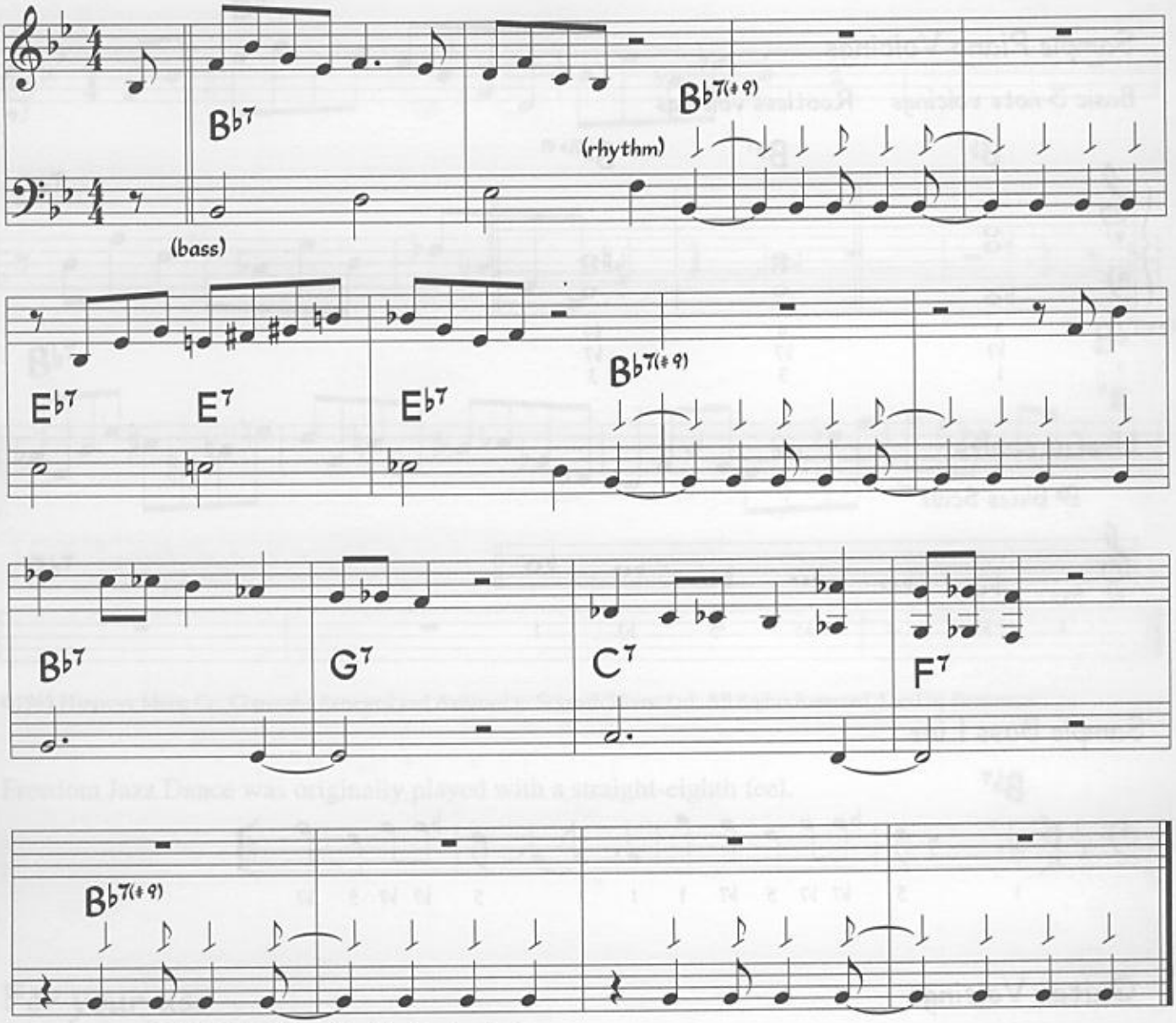


Guitar Voicings



Gingerbread Boy

Jimmy Heath



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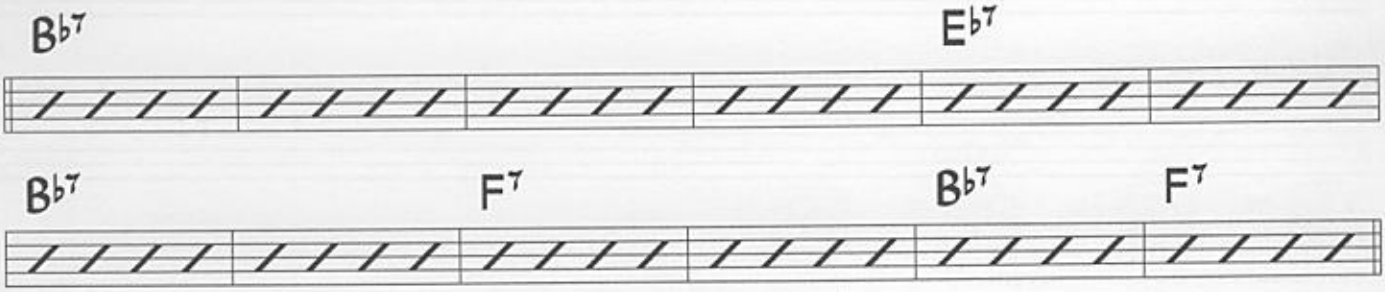
Gingerbread Boy is a 16-bar modified blues. Solos are over a standard 12-bar blues progression. It was originally played with a medium-swing. In bars 11 and 12 the lower octave notes are the original melody. The upper octave notes are provided in case the lower notes are below your range.

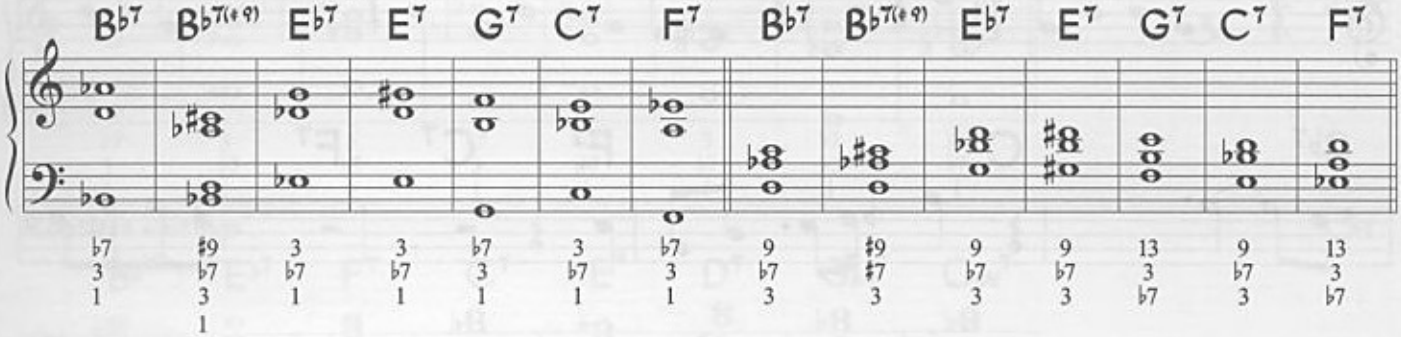
(solo changes - 12-bar blues)



Supplemental Material - Gingerbread Boy

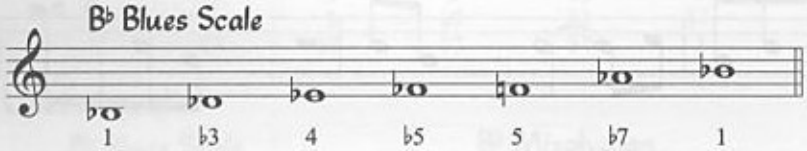
Sample Piano Voicings

Basic 3 and 4-note voicings | Rootless voicings

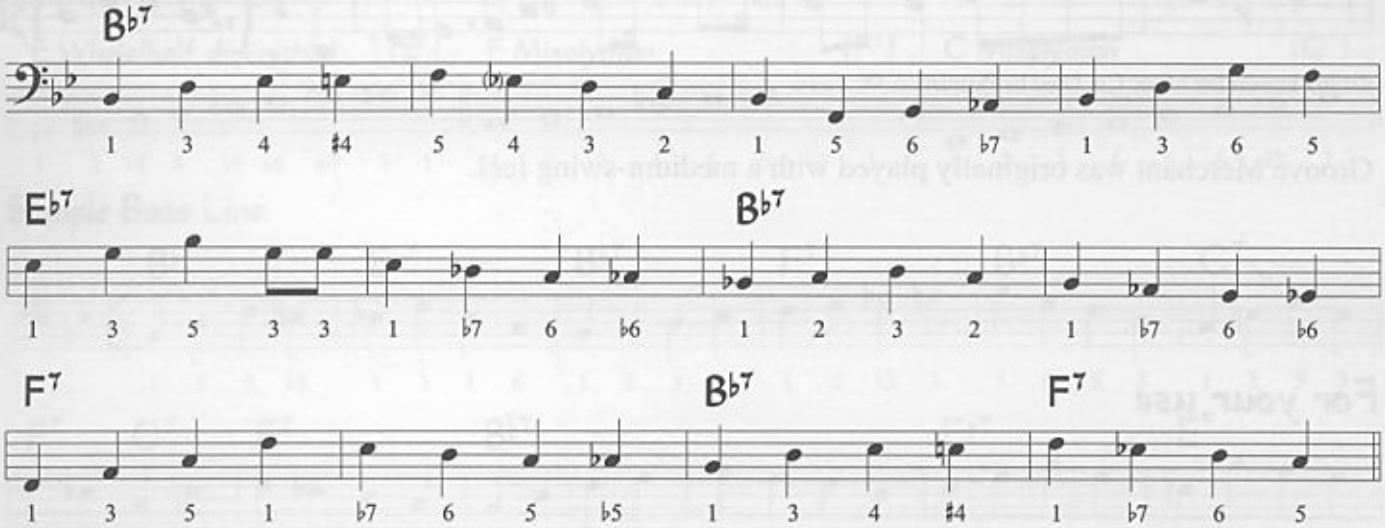


Useful scales

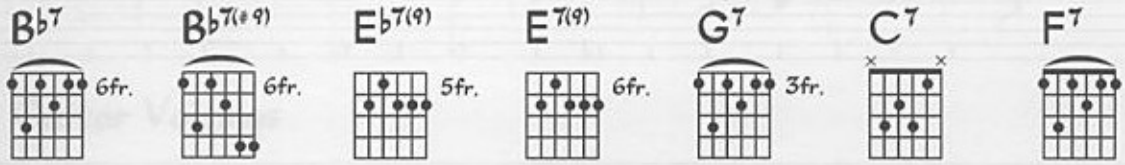
B♭ Blues Scale



Sample Bass Line

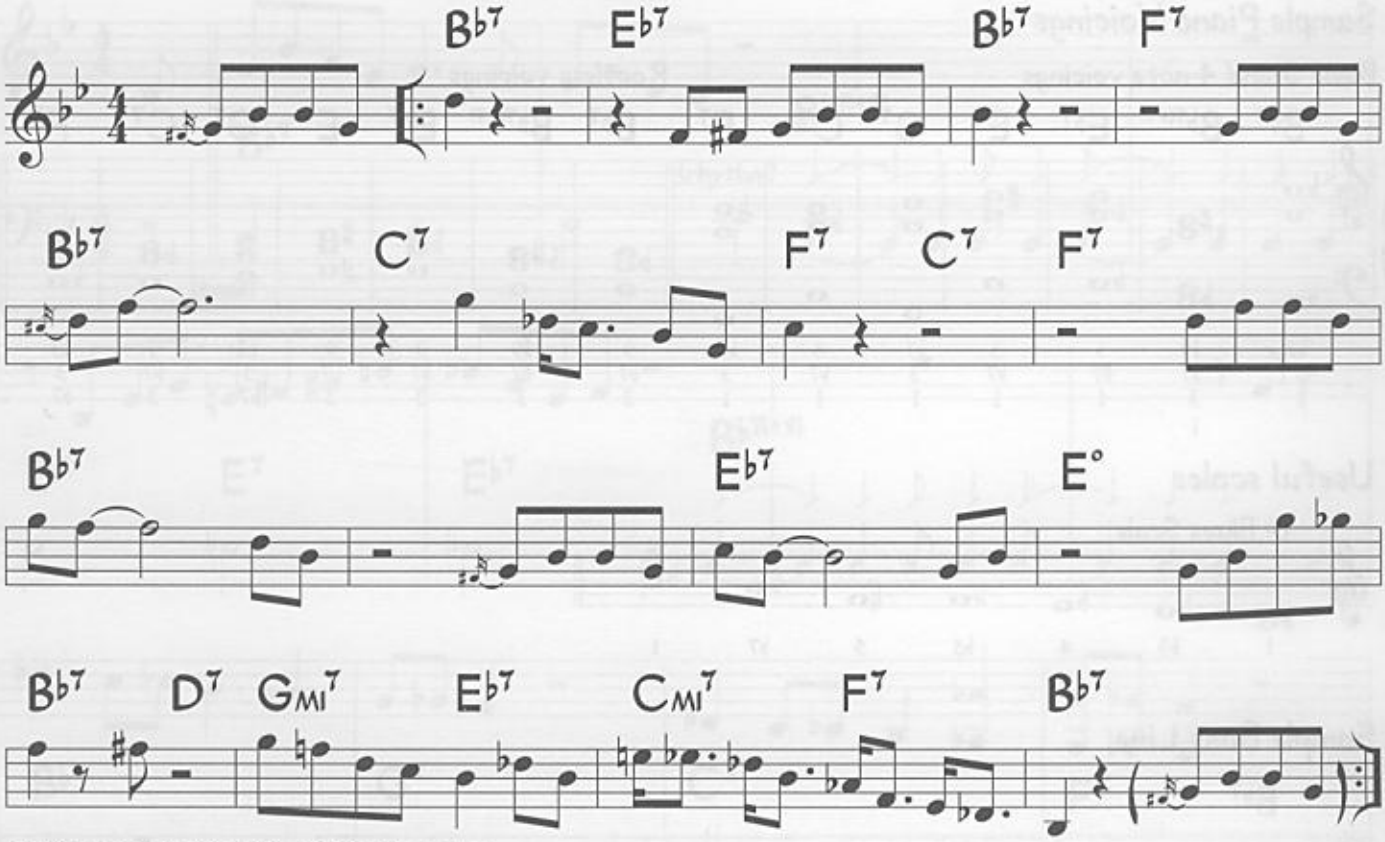


Guitar Voicings



Groove Merchant

Jerome Richardson



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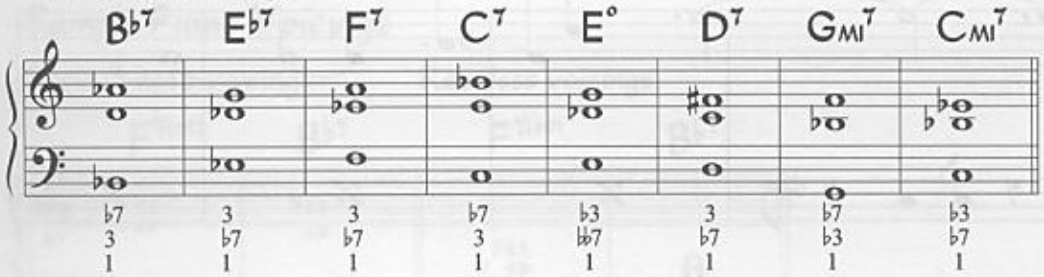
Groove Merchant was originally played with a medium-swing feel.

For your use

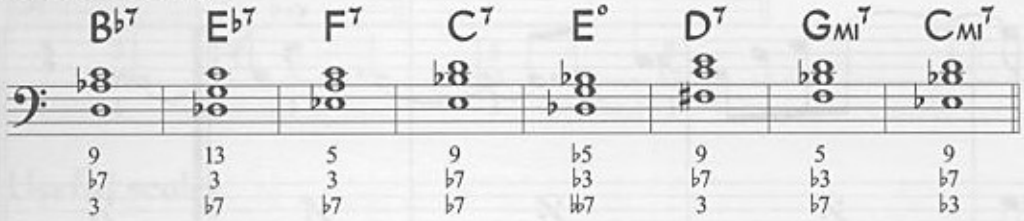
Supplemental Material - Groove Merchant

Sample Piano Voicings

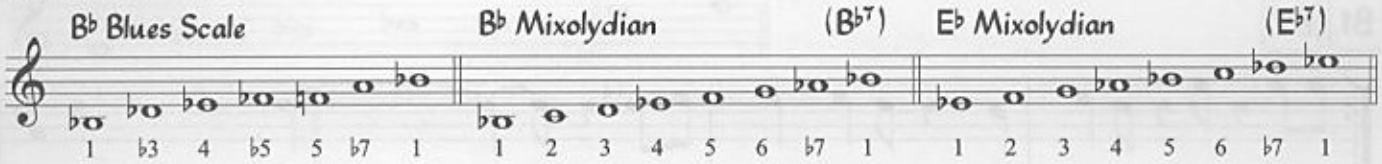
Basic 3-note voicings

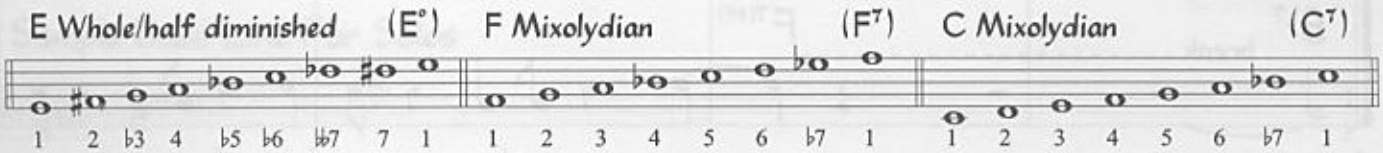


Rootless voicings

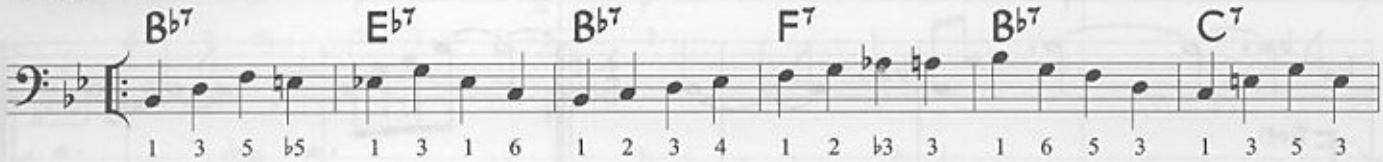


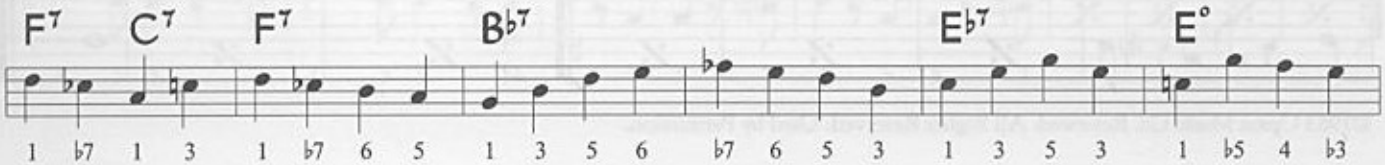
Useful scales



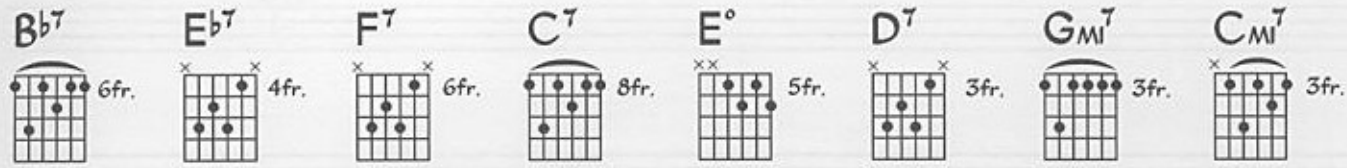


Sample Bass Line



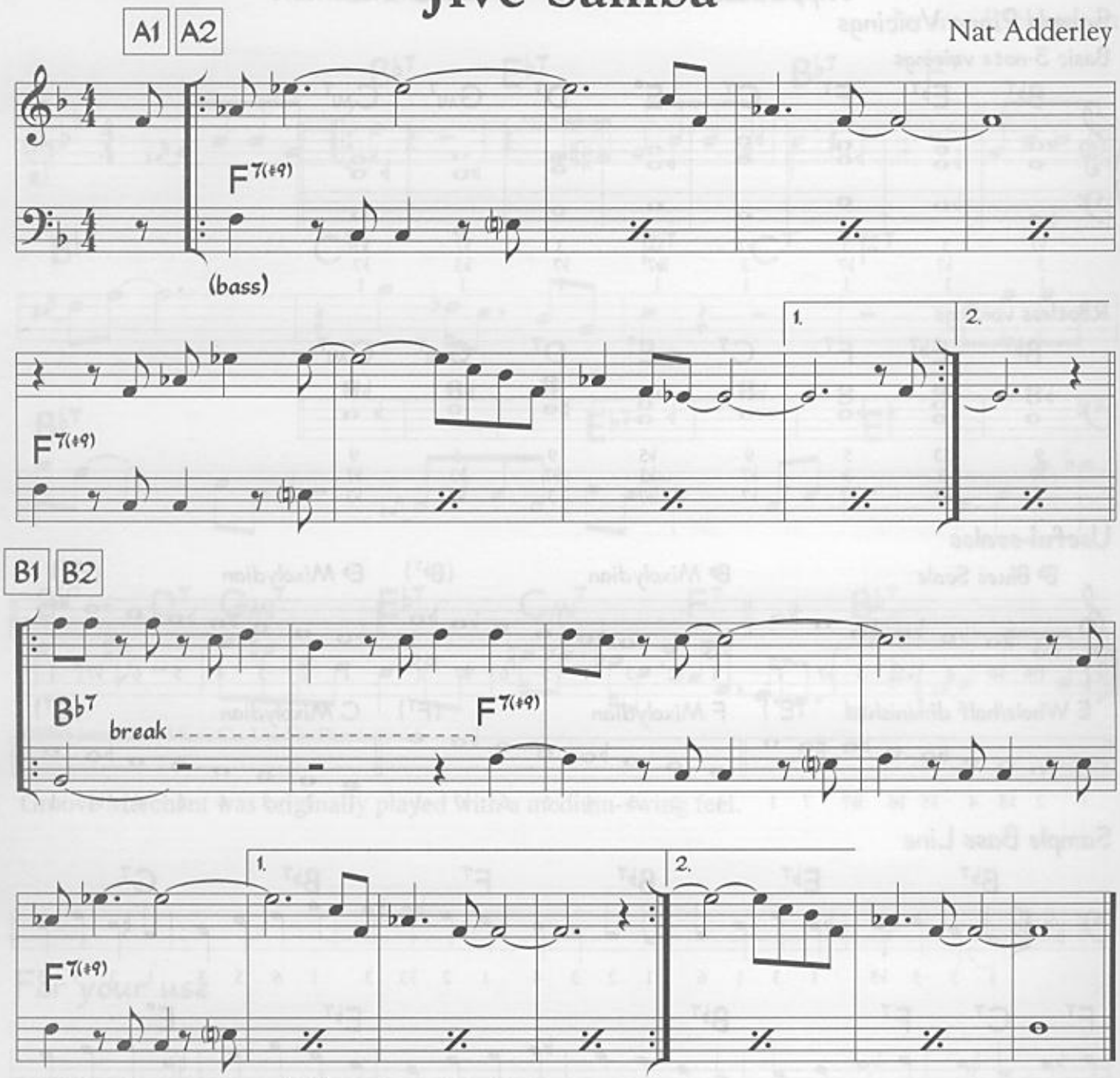


Guitar Voicings



Jive Samba

Nat Adderley



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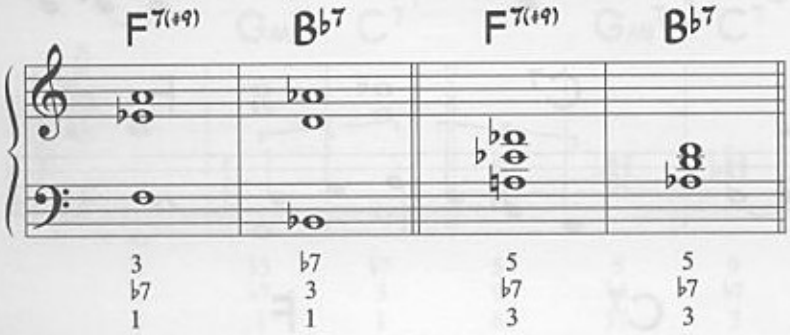
Jive Samba was originally played with a straight-eighth feel.

For your use

Supplemental Material - Jive Samba

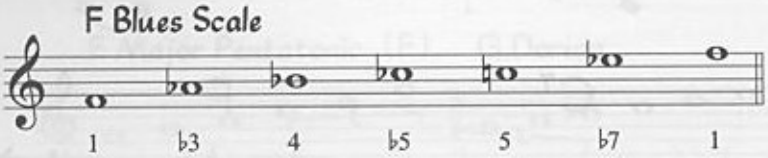
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

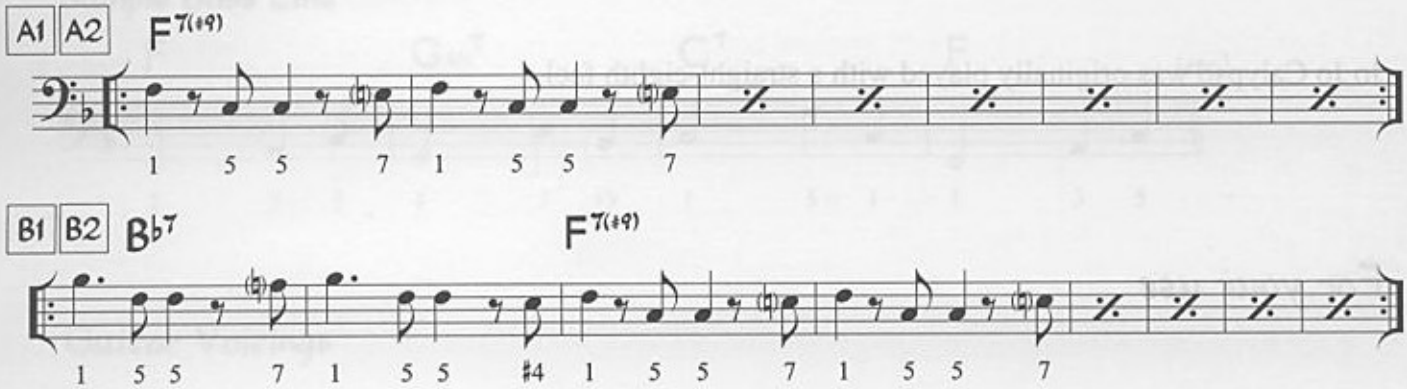


Useful scales

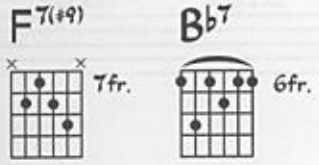
F Blues Scale



Sample Bass Line For Solos

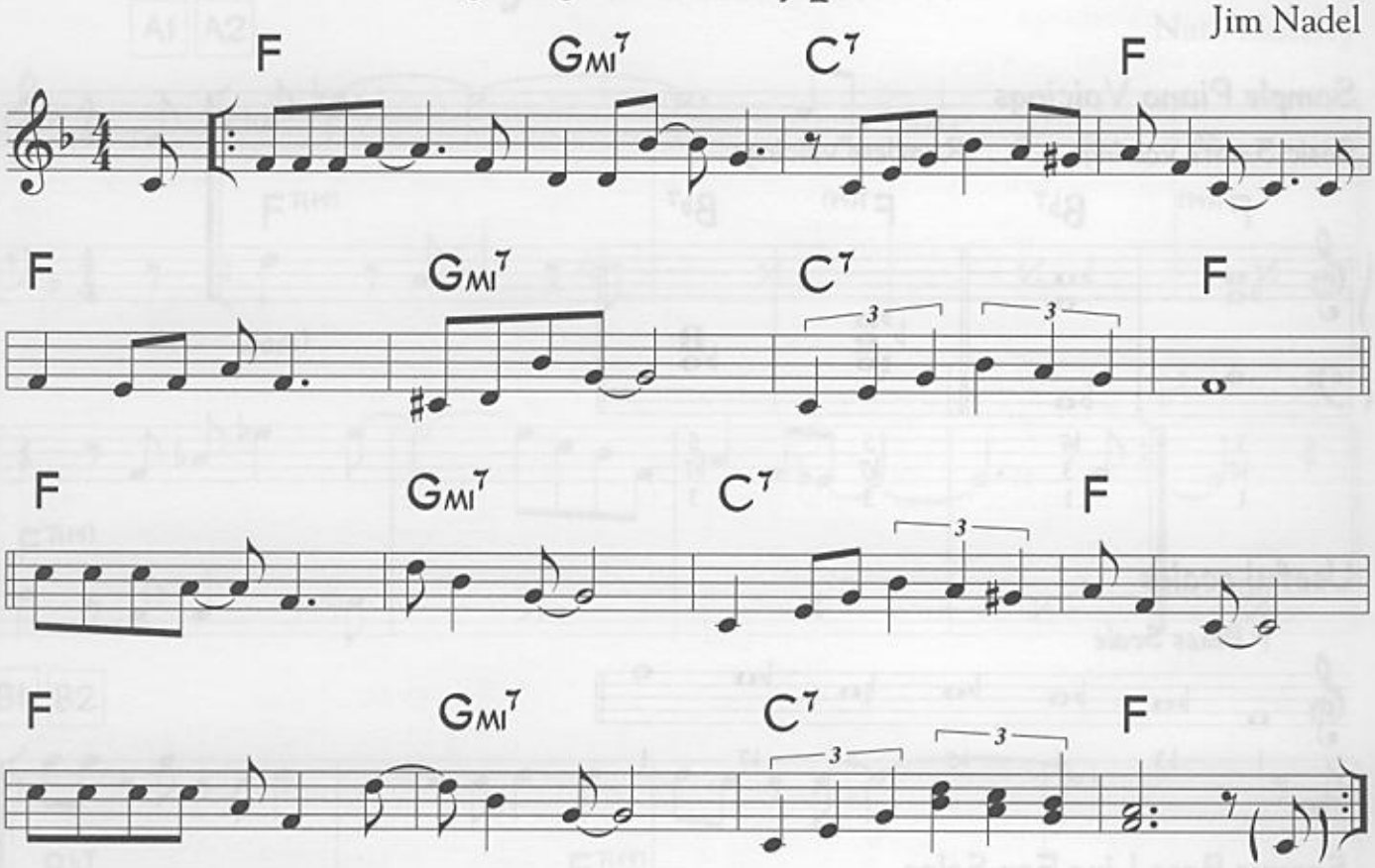


Guitar Voicings



Jo Jo Calypso

Jim Nadel



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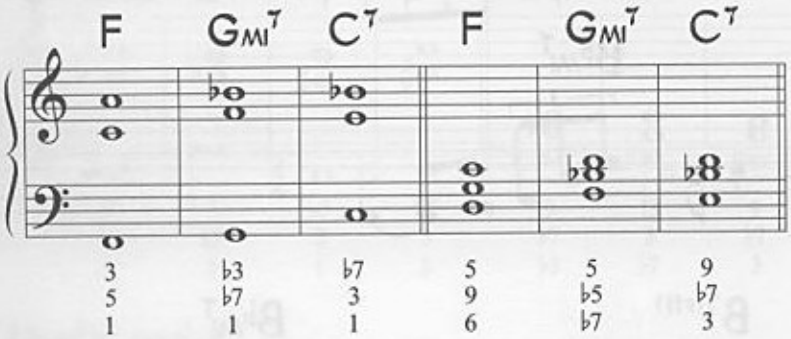
Jo Jo Calypso was originally played with a straight-eighth feel.

For your use

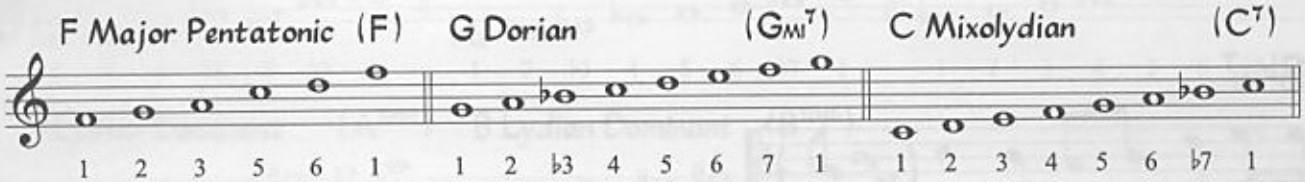
Supplemental Material - Jo Jo Calypso

Sample Piano Voicings

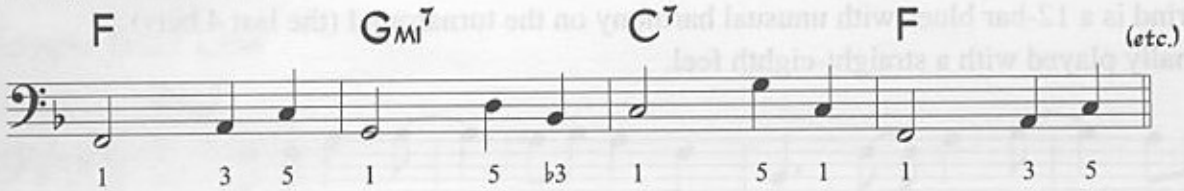
Basic 3-note voicings Rootless voicings



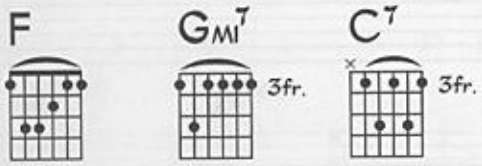
Useful scales



Sample Bass Line

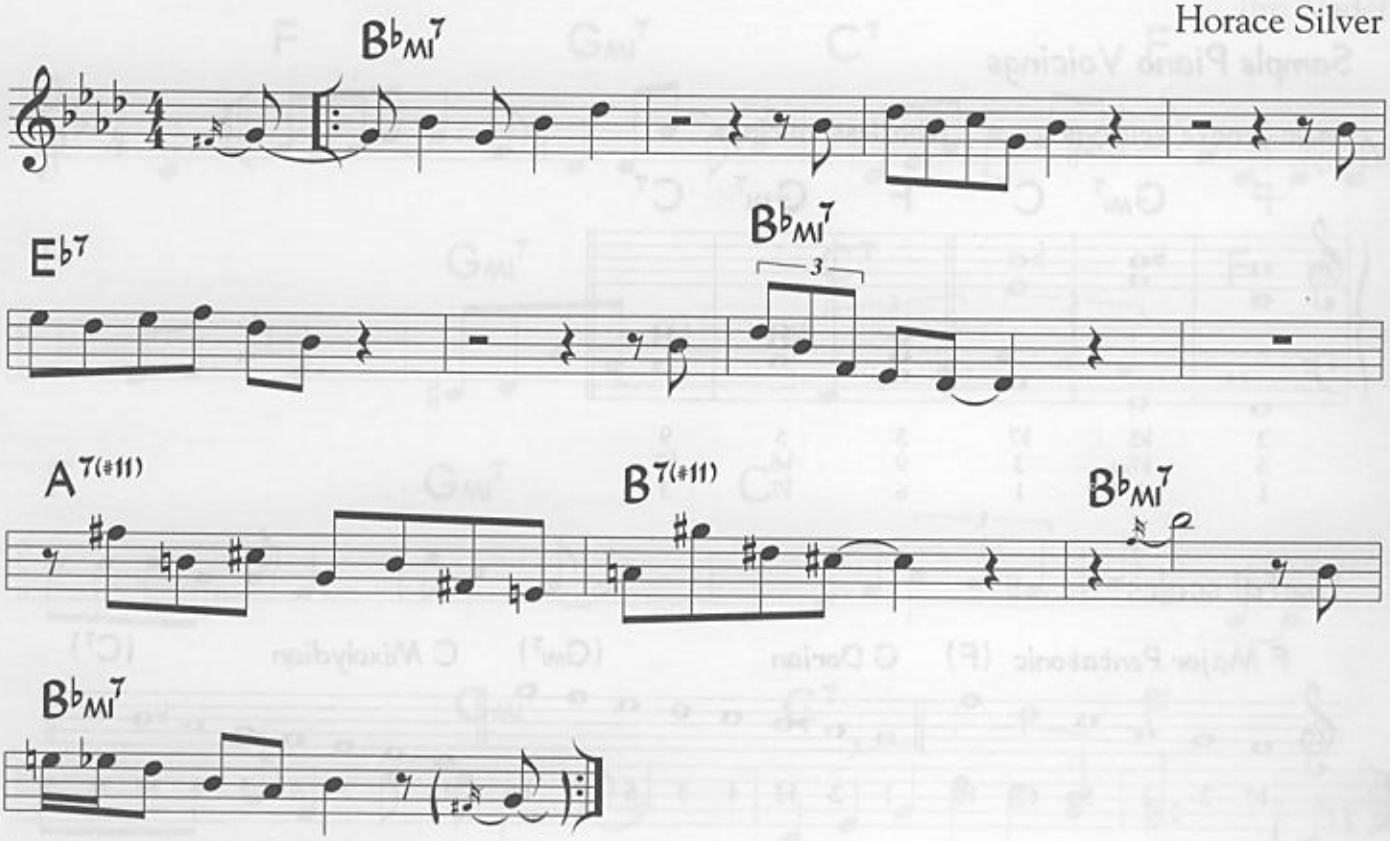


Guitar Voicings



The Jody Grind

Horace Silver



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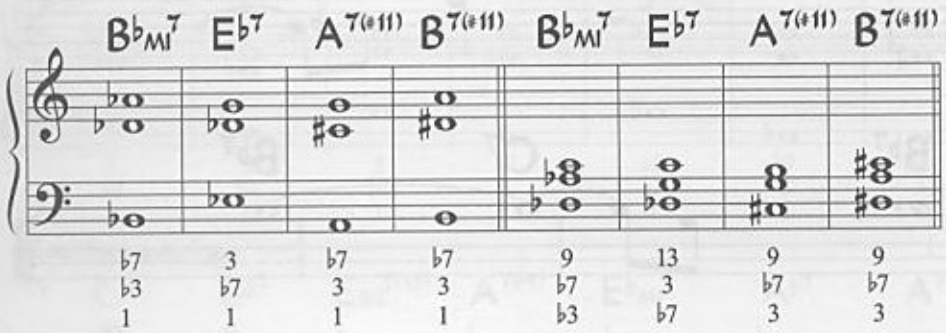
The Jody Grind is a 12-bar blues with unusual harmony on the turnaround (the last 4 bars). It was originally played with a straight-eighth feel.

For your use

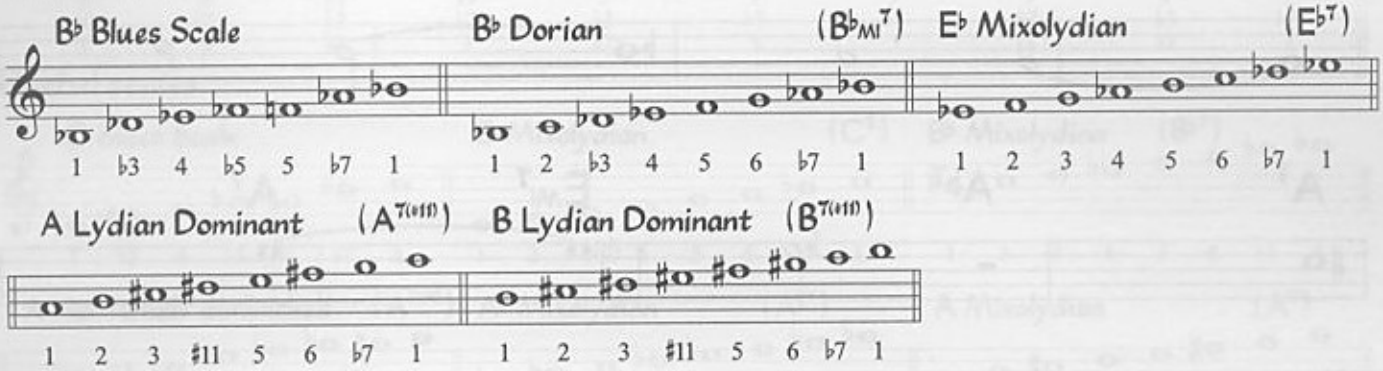
Supplemental Material - The Jody Grind

Sample Piano Voicings

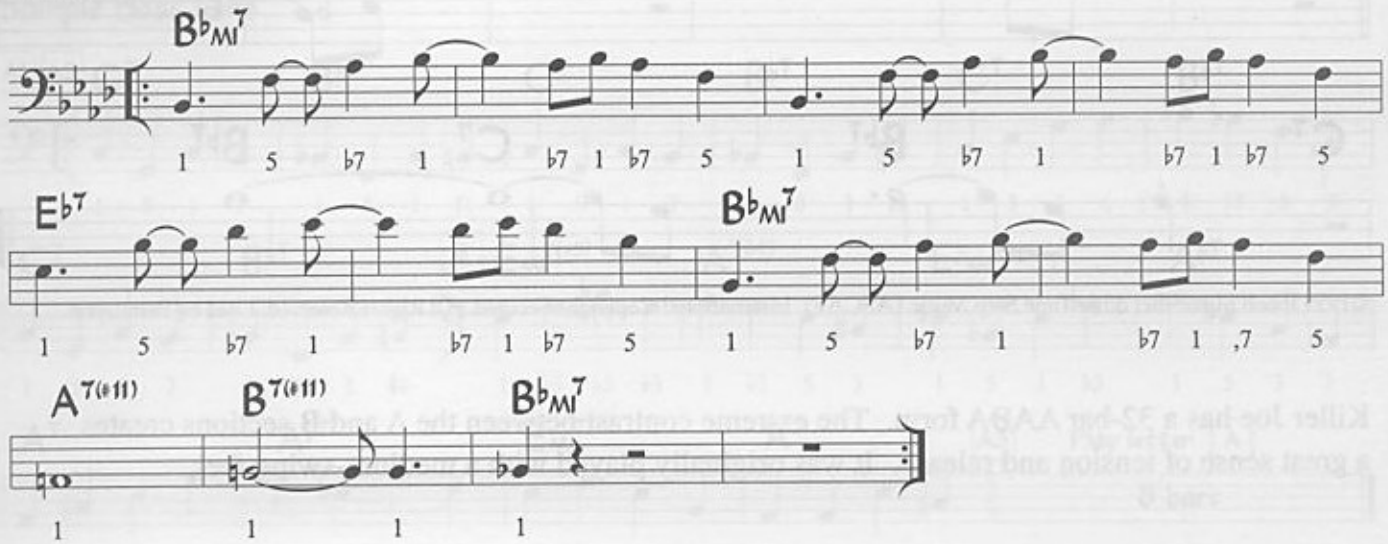
Basic 3-note voicings — Rootless voicings



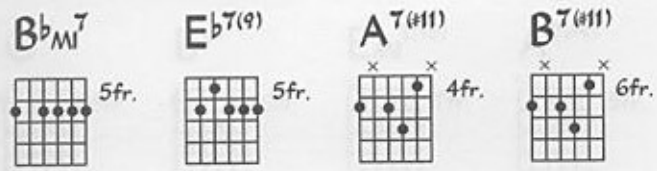
Useful scales



Sample Bass Line

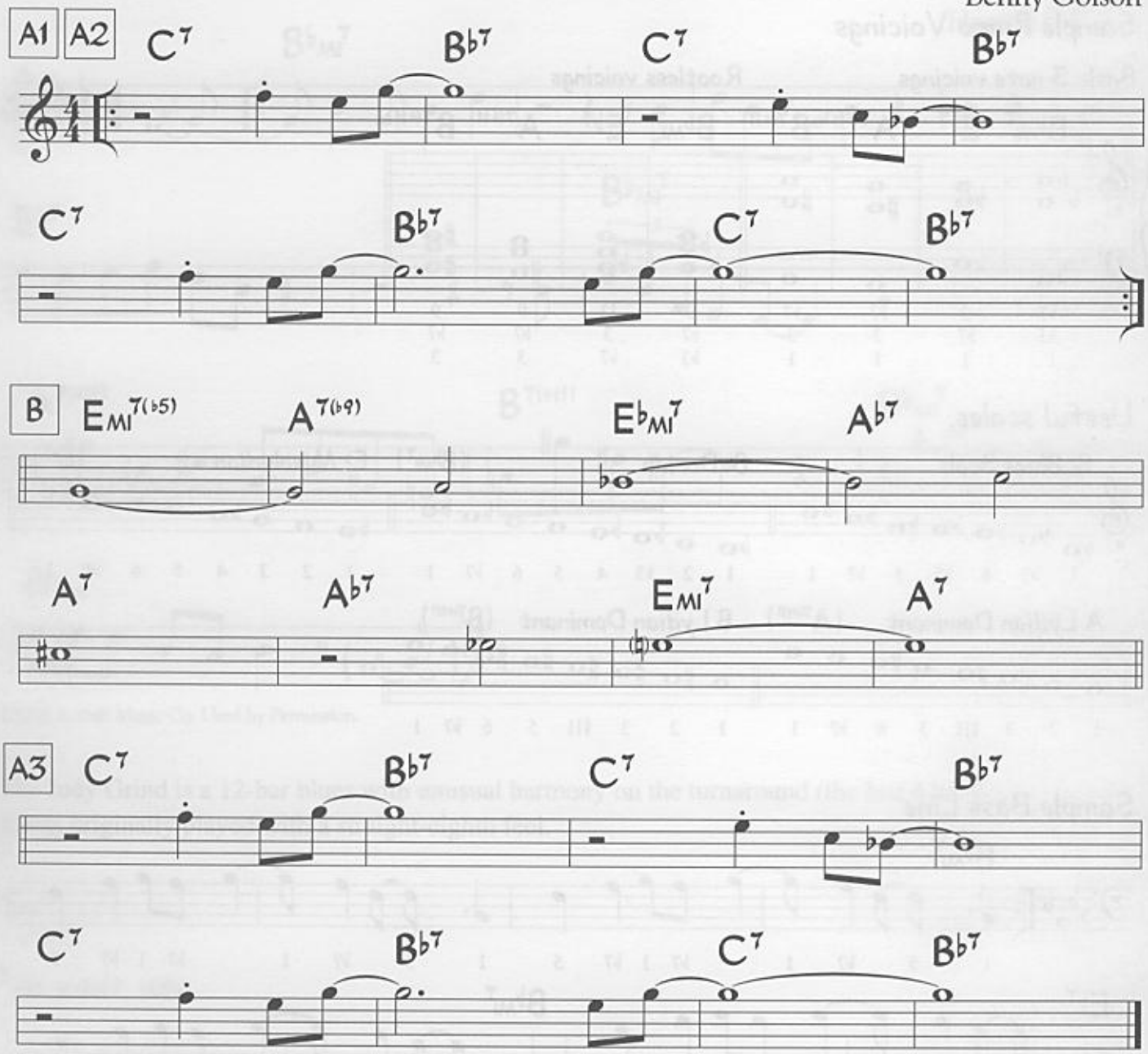


Guitar Voicings



Killer Joe

Benny Golson



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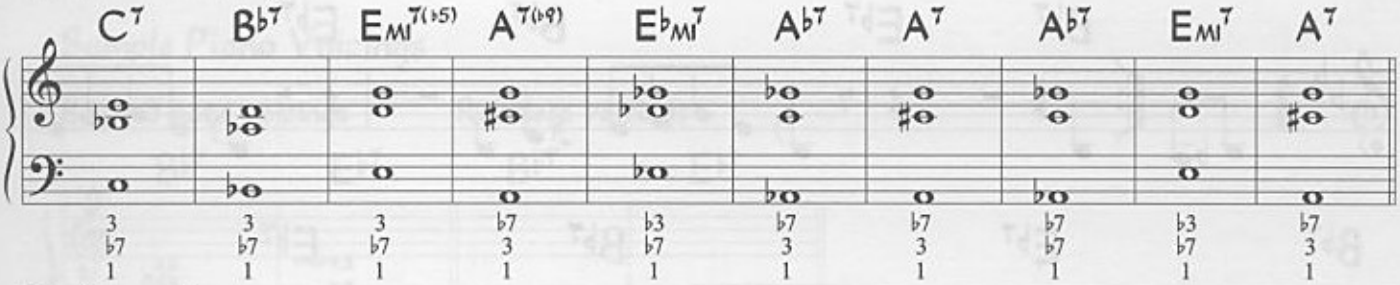
Killer Joe has a 32-bar AABA form. The extreme contrast between the A and B sections creates a great sense of tension and release. It was originally played with a medium-swing feel.

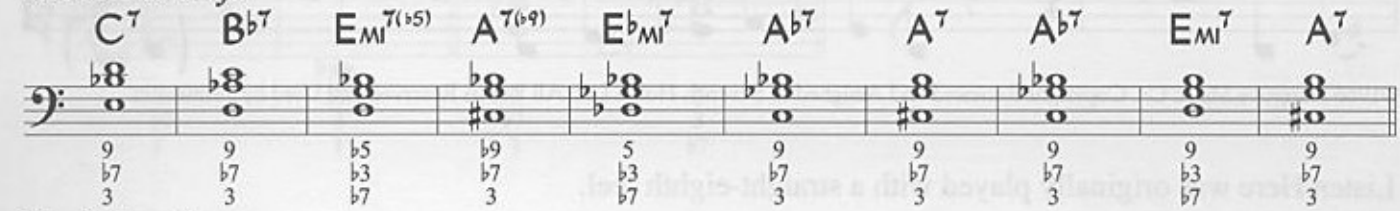
Supplemental Material - Killer Joe

Sample Piano Voicings

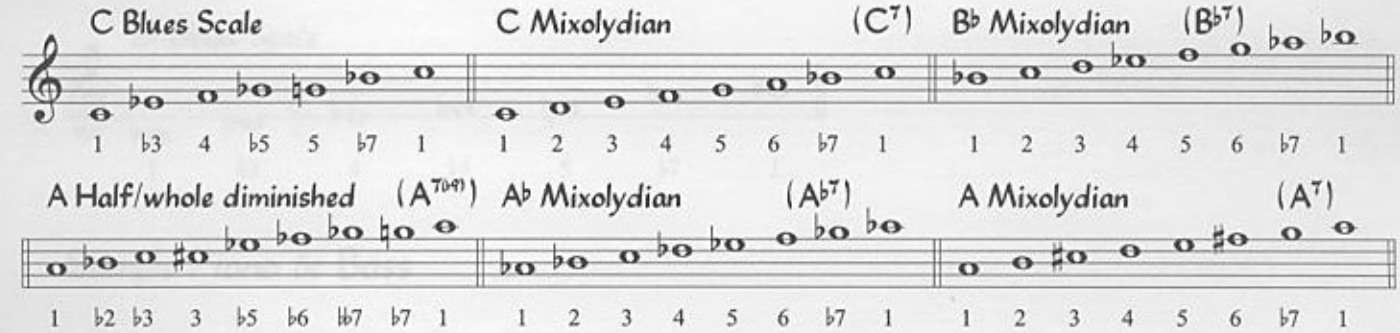
Basic 3-note voicings



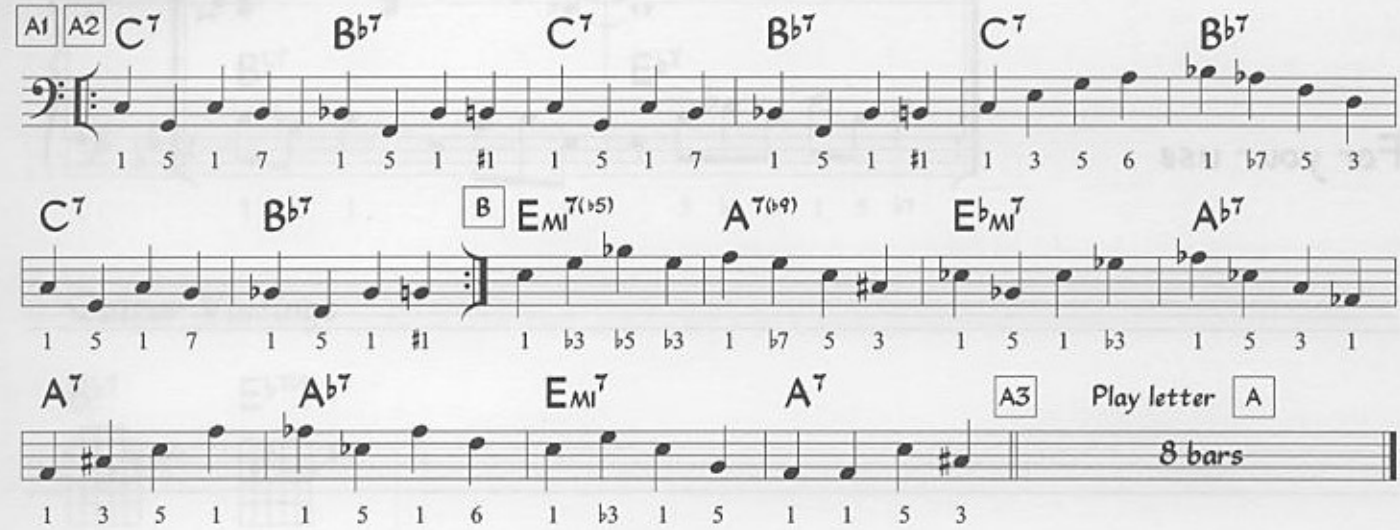
Rootless voicings



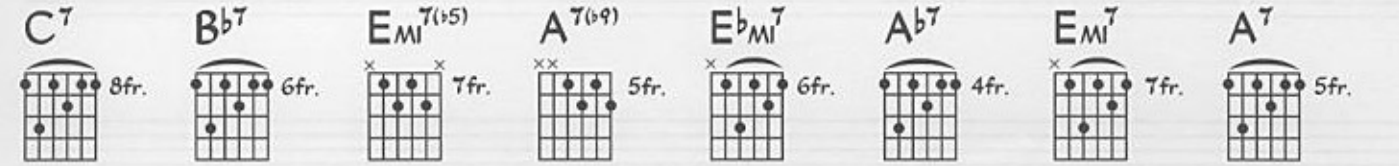
Useful scales



Sample Bass Line

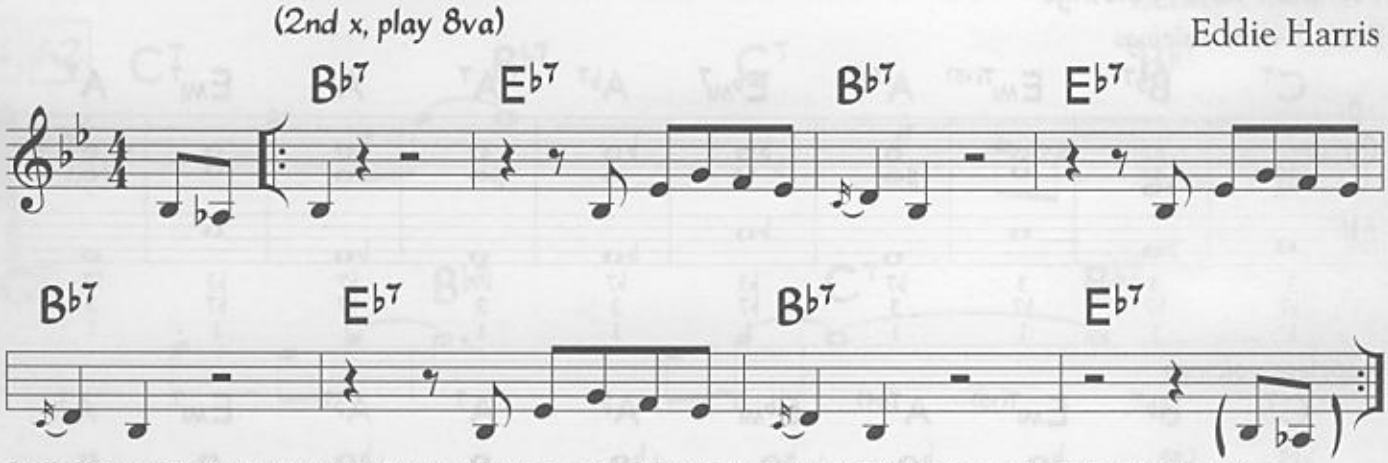


Guitar Voicings



Listen Here

Eddie Harris



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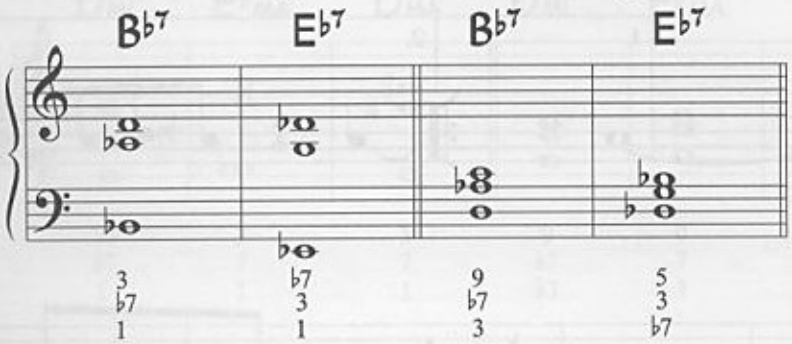
Listen Here was originally played with a straight-eighth feel.

For your use

Supplemental Material - Listen Here

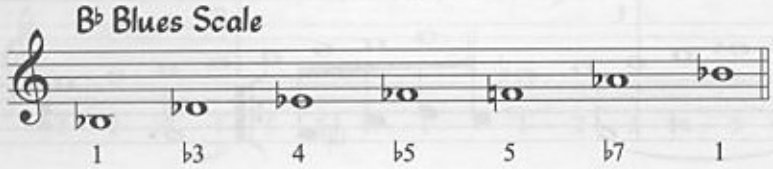
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

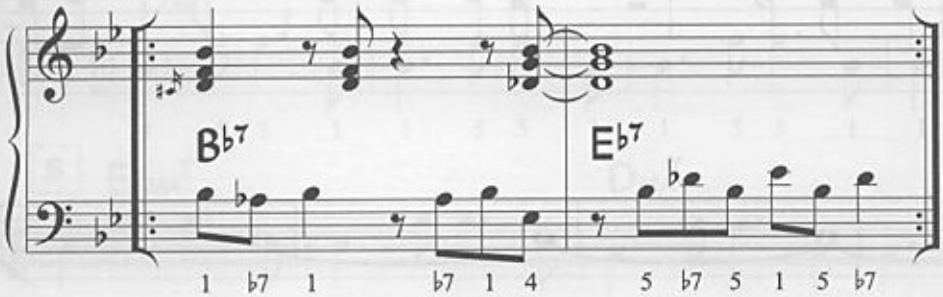


Useful scales

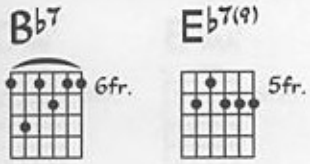
B♭ Blues Scale



Sample Piano & Bass

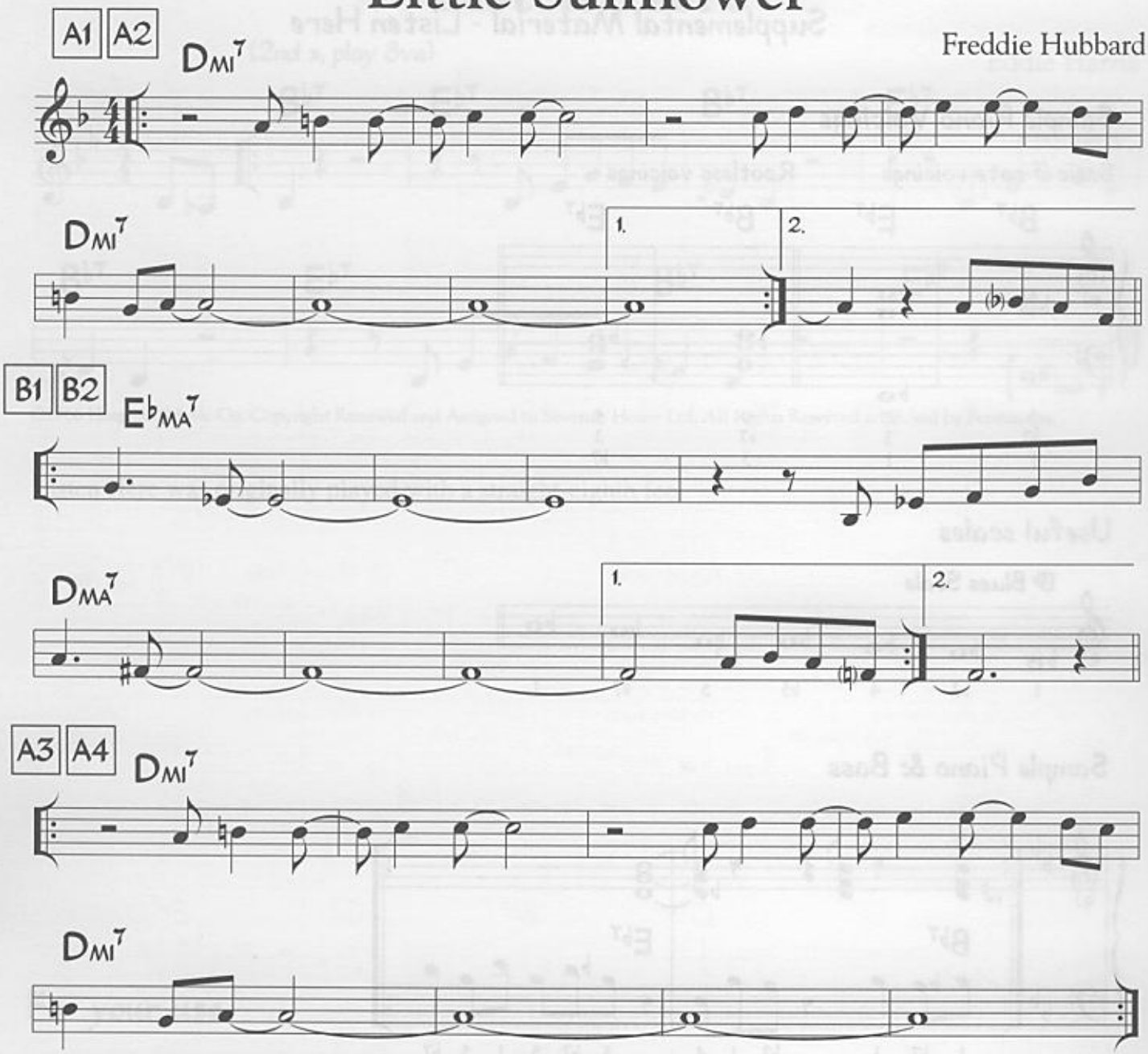


Guitar Voicings



Little Sunflower

Freddie Hubbard



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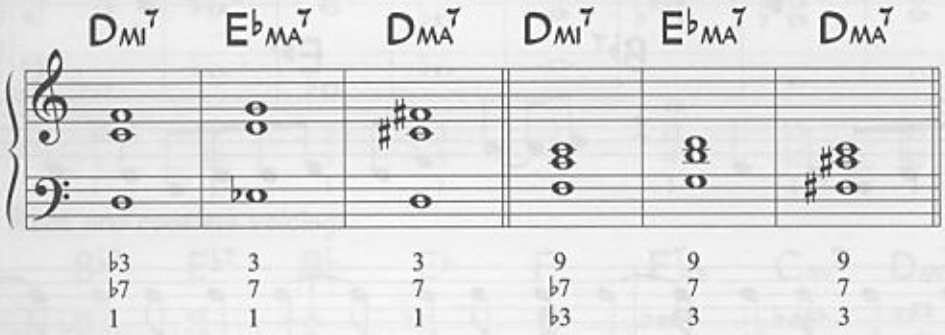
Little Sunflower was originally played with a straight-eighth feel.

For your use

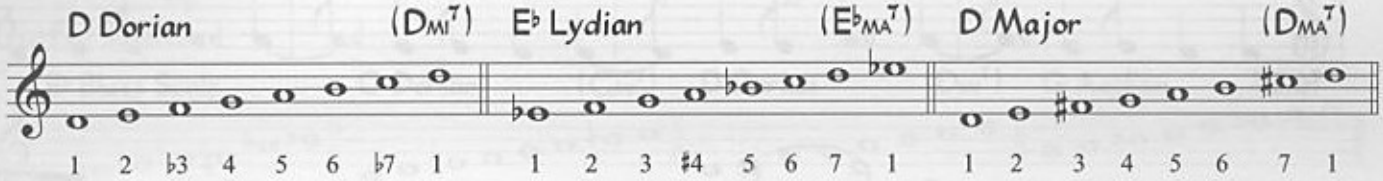
Supplemntal Material - Little Sunflower

Sample Piano Voicings

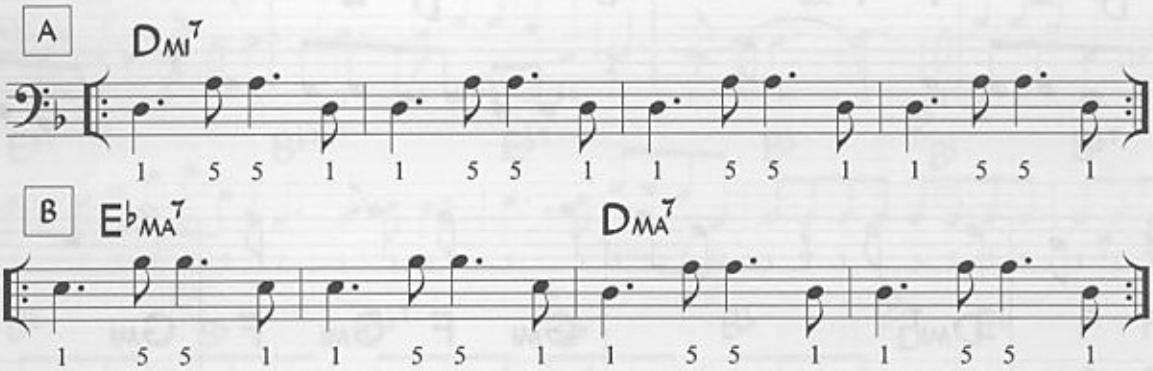
Basic 3-note voicings | Rootless voicings



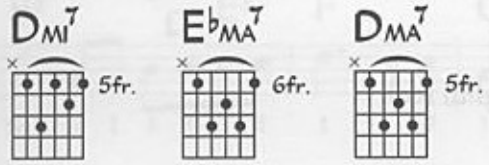
Useful scales



Sample Bass Line

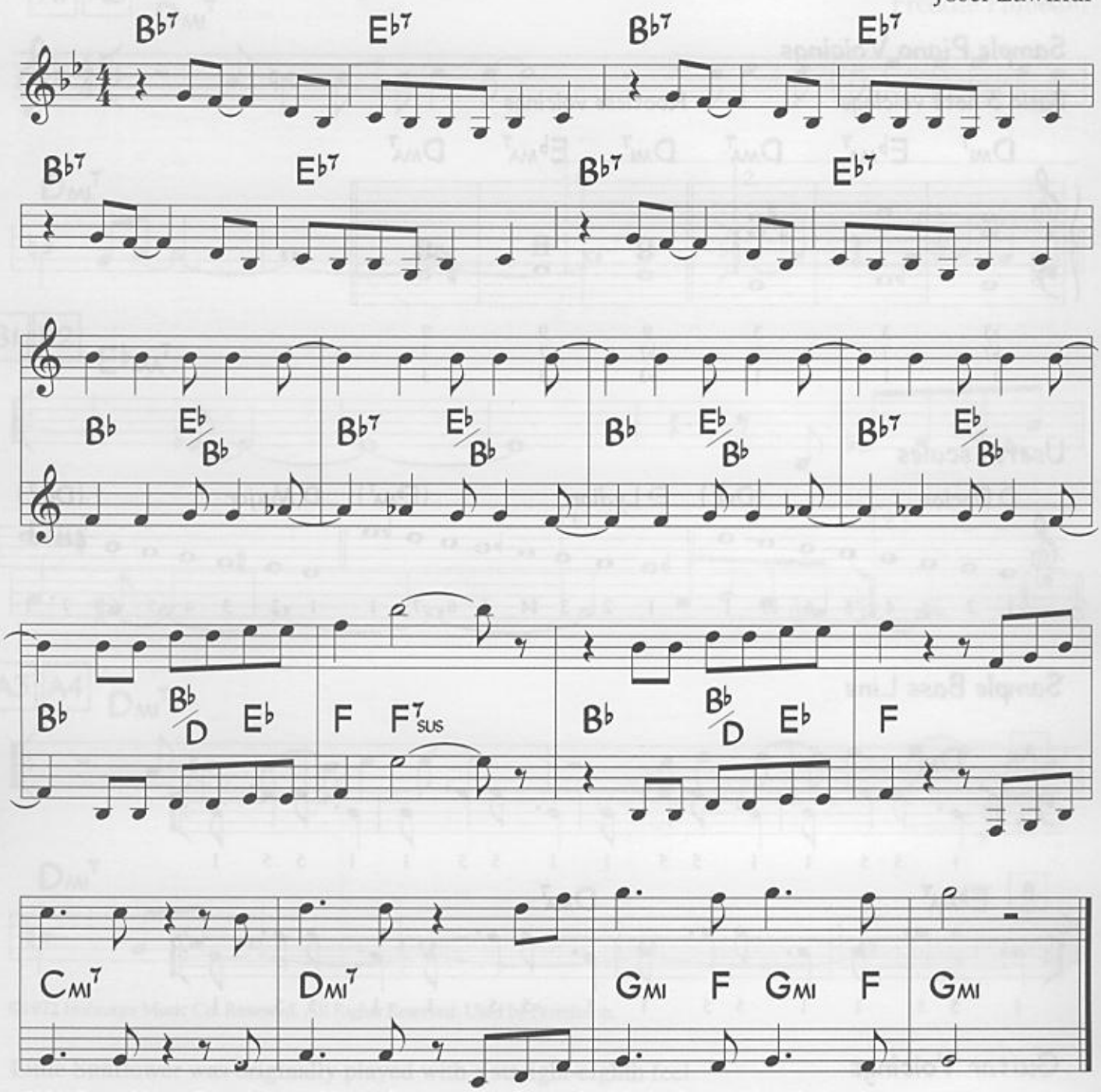


Guitar Voicings



Mercy, Mercy, Mercy

Josef Zawinul



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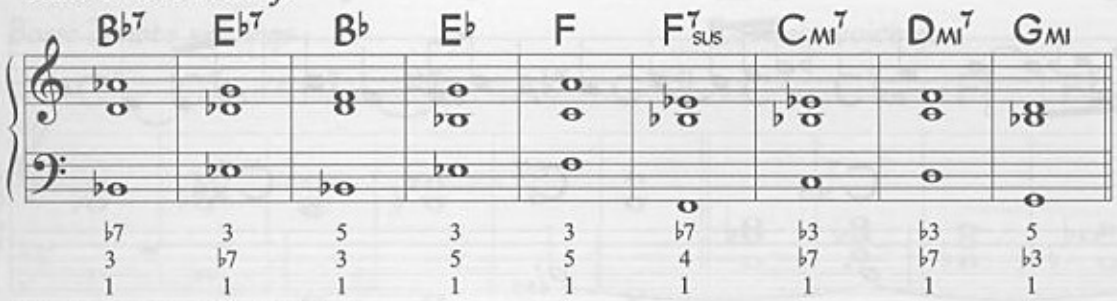
Mercy, Mercy, Mercy was originally played with a slow straight-eighth feel.

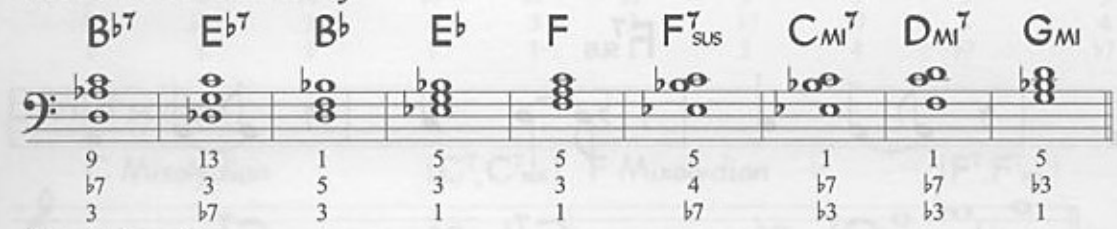
Supplemental Material - Mercy, Mercy, Mercy

Sample Piano Voicings

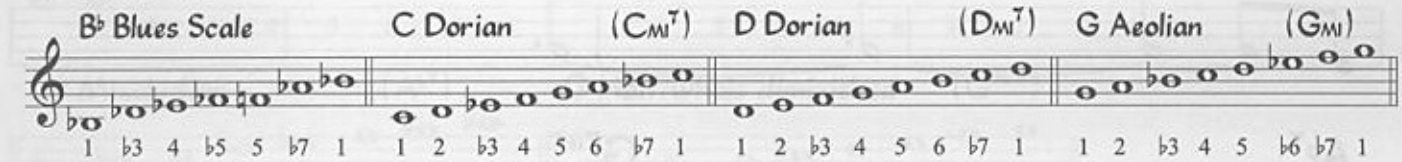
Basic 3-note voicings



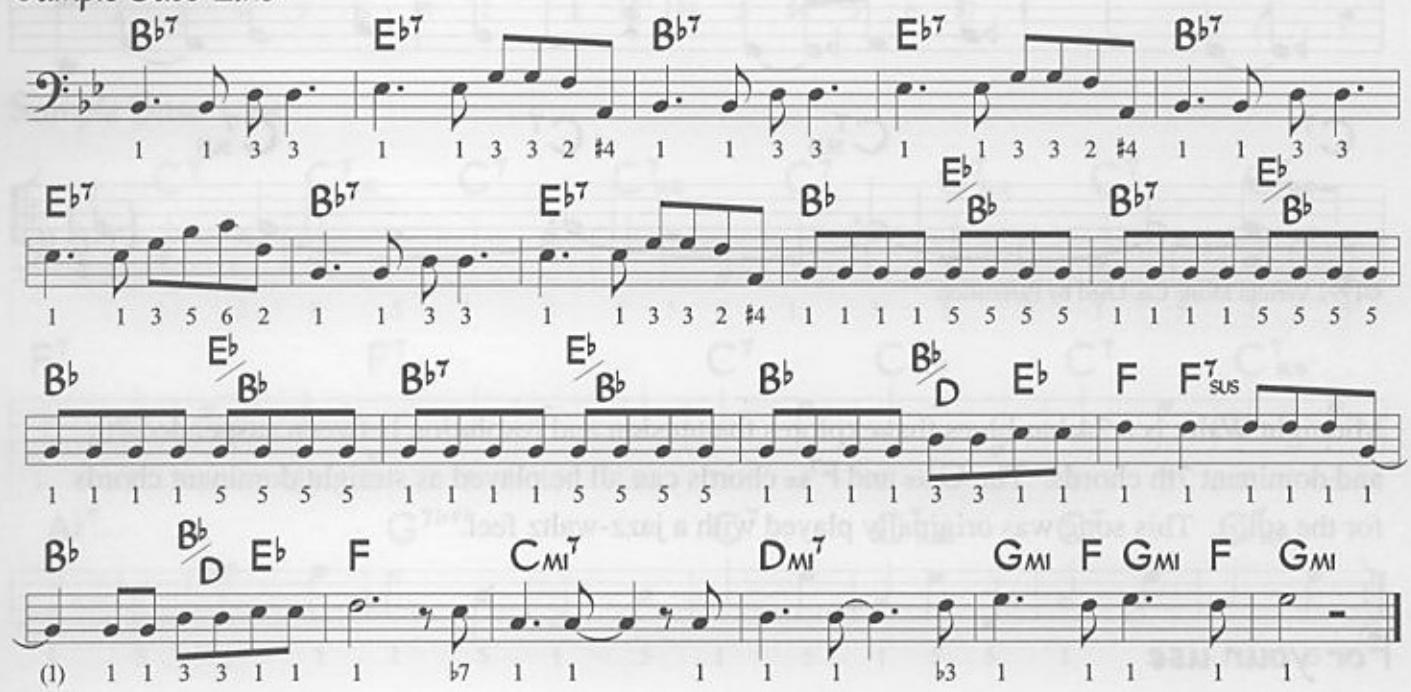
Root and rootless voicings



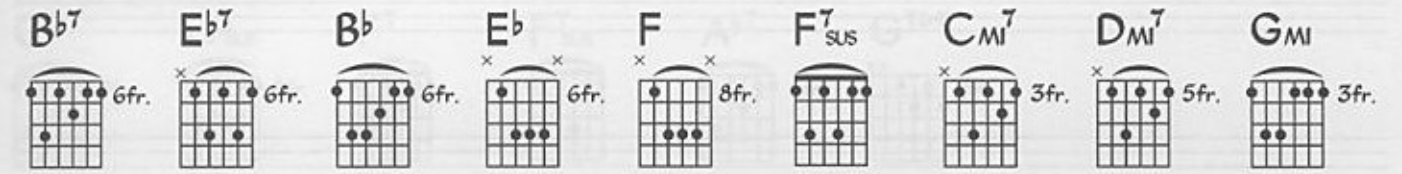
Useful scales



Sample Bass Line

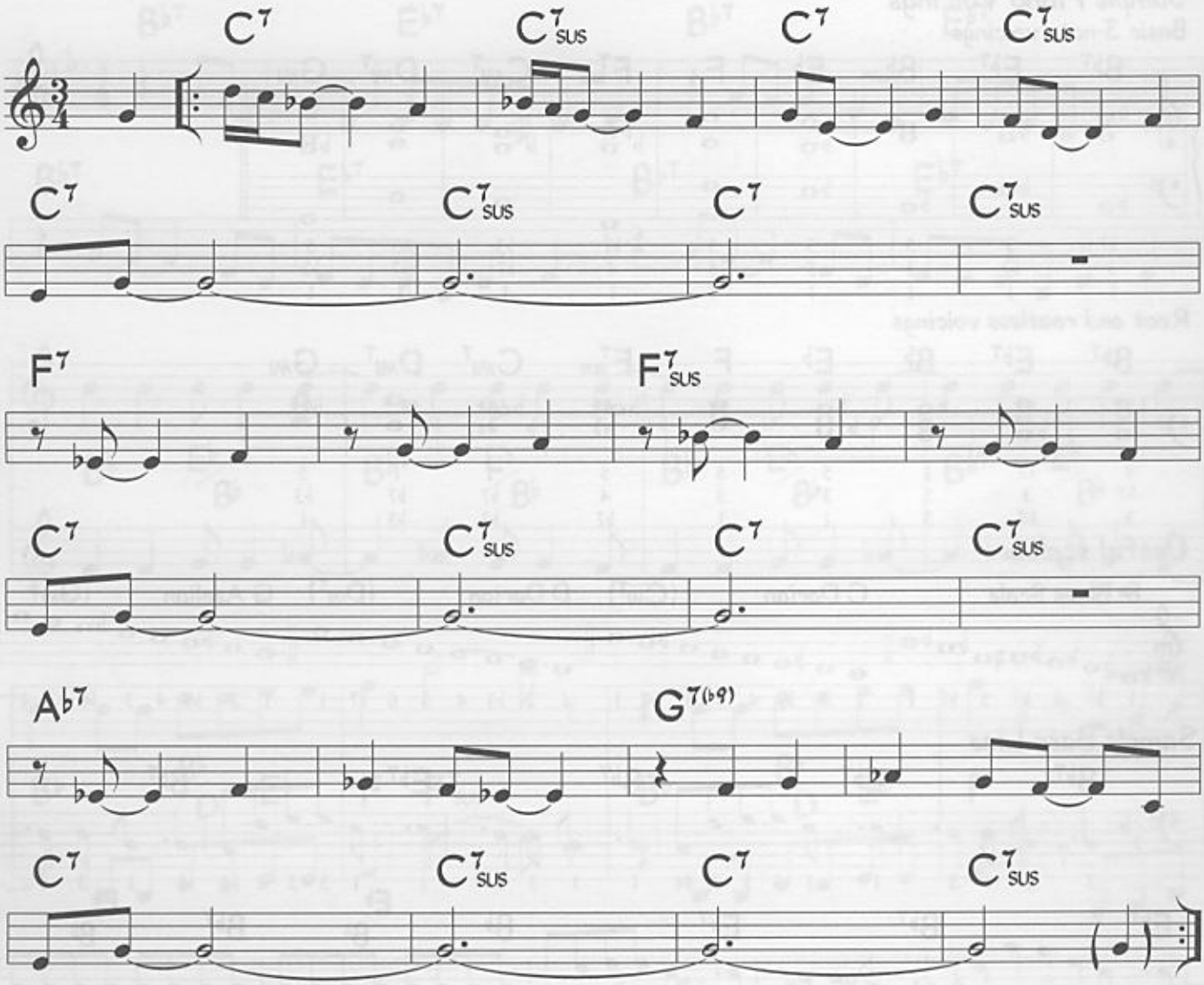


Guitar Voicings



Midnight Waltz

Cedar Walton



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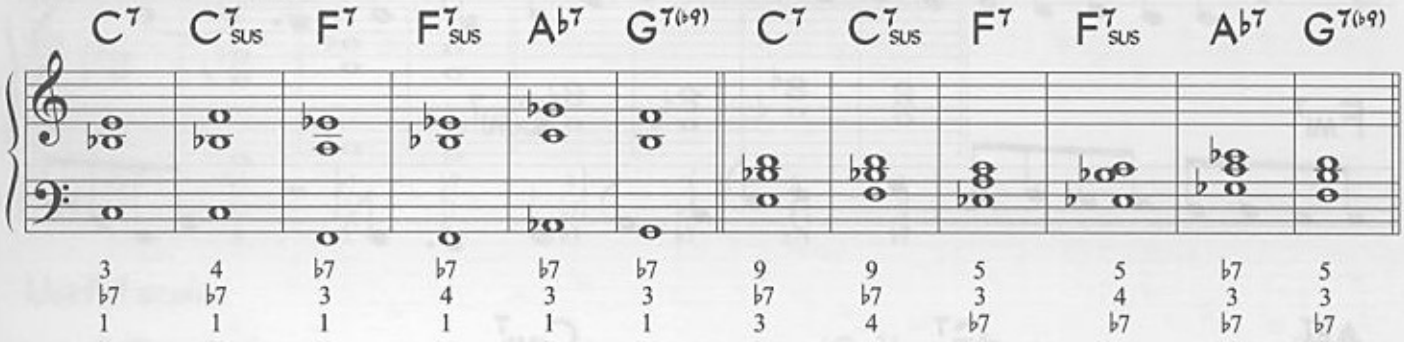
Midnight Waltz is a 24-bar blues that explores the tension and resolution between suspended 7th and dominant 7th chords. The C^7_{sus} and F^7_{sus} chords can all be played as straight dominant chords for the solos. This song was originally played with a jazz-waltz feel.

For your use

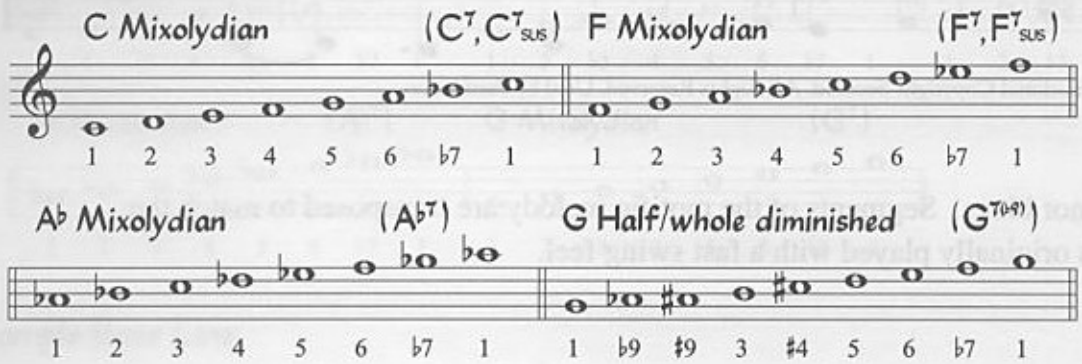
Supplemental Material - Midnight Waltz

Sample Piano Voicings

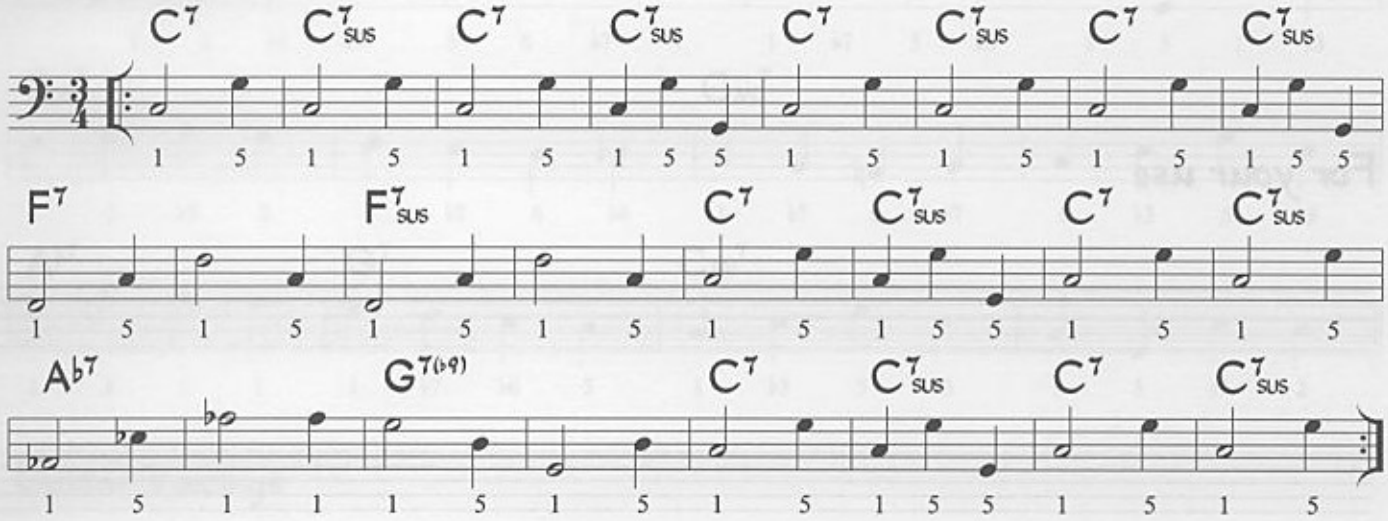
Basic 3-note voicings / Rootless voicings



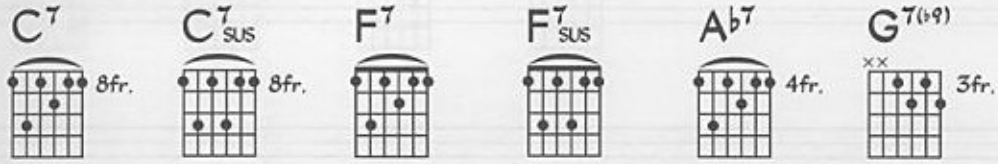
Useful scales



Sample Bass Line



Guitar Voicings



Mr. P.C.

John Coltrane

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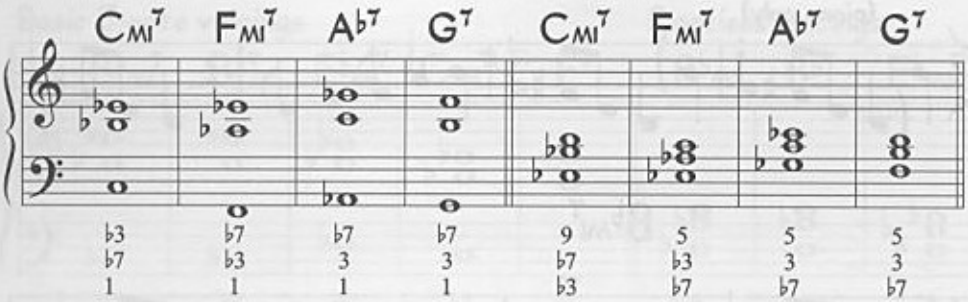
Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

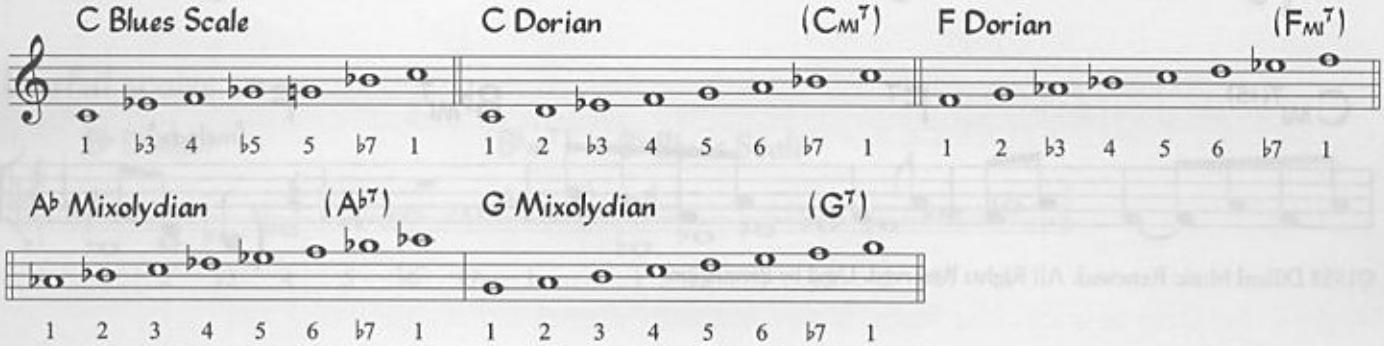
Supplemental Material - Mr. P.C.

Sample Piano Voicings

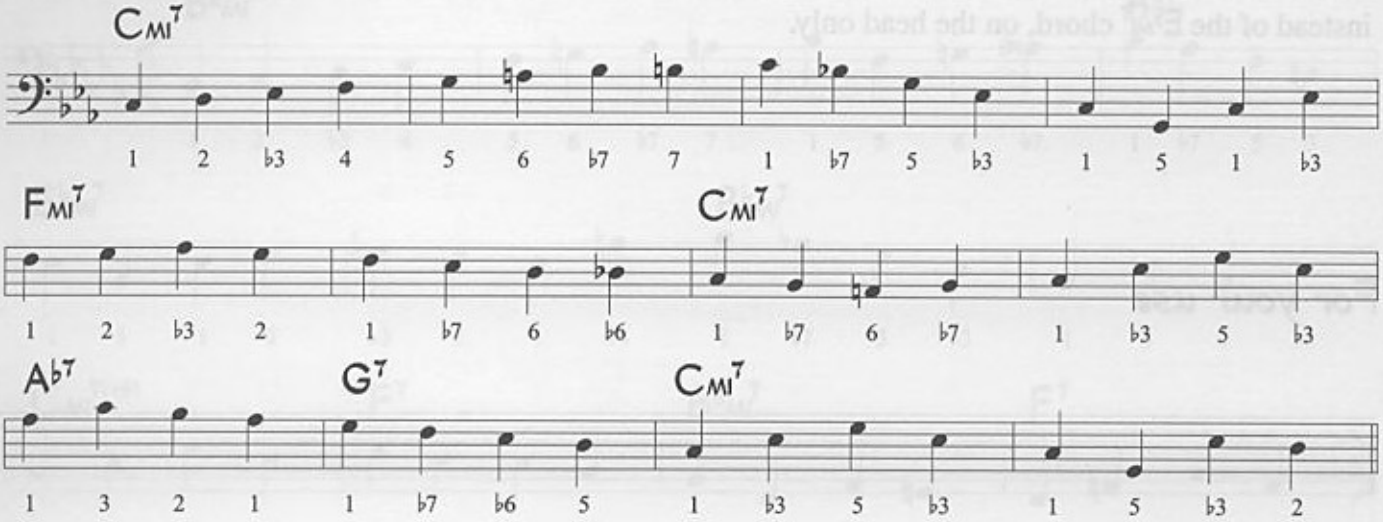
Basic 3-note voicings — Rootless voicings



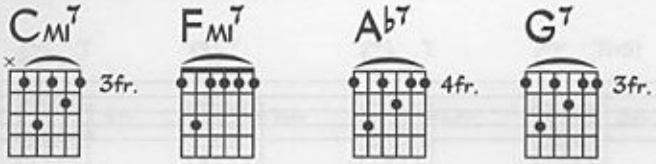
Useful scales



Sample Bass Line

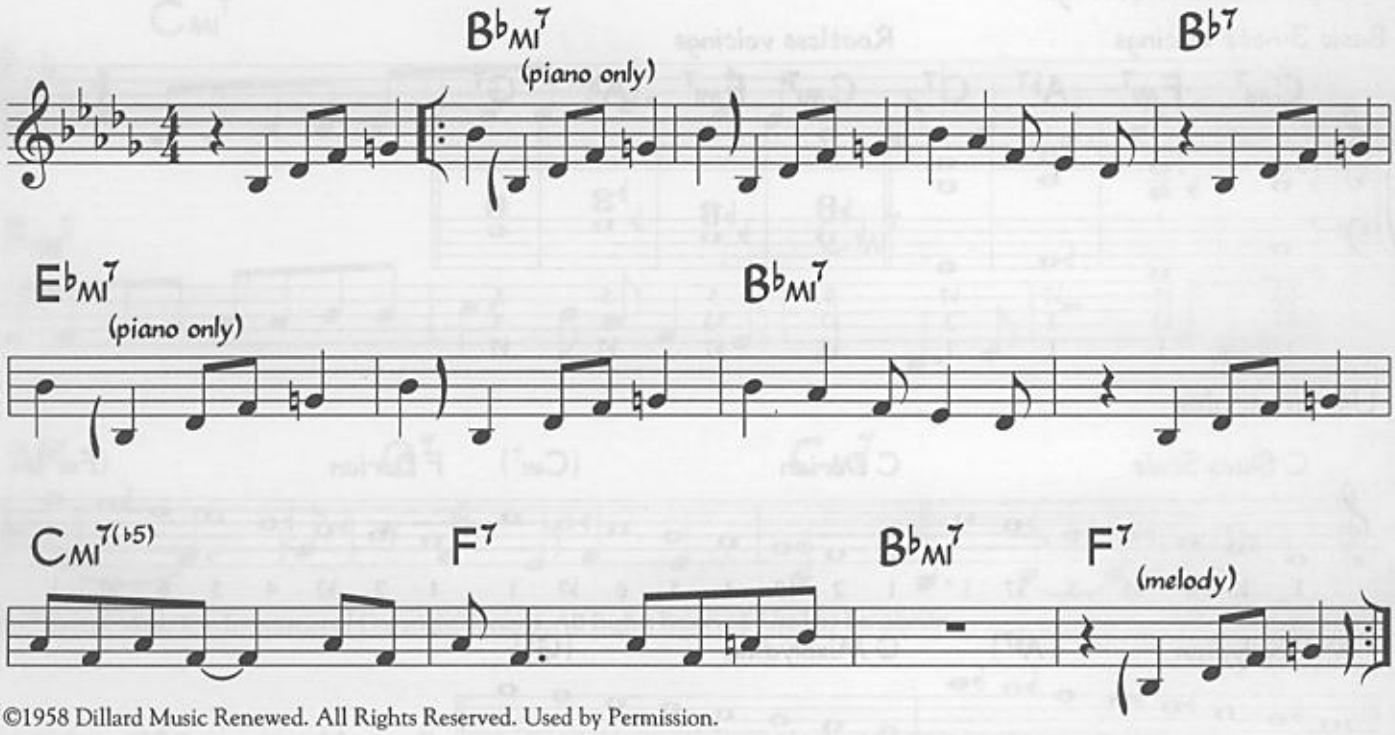


Guitar Voicings



One For Daddy-O

Nat Adderley



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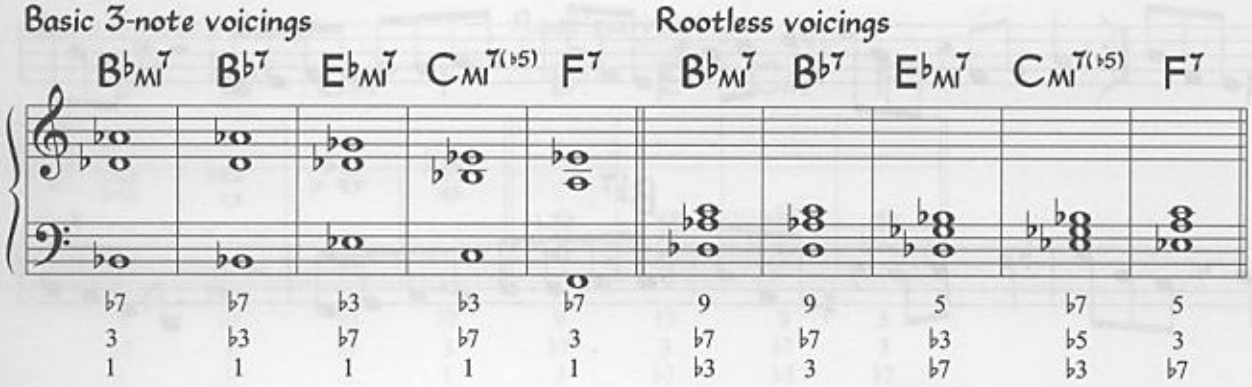
One For Daddy-O is a 12-bar minor blues. This was originally played with a medium-slow swing feel. On the head, no chord is played on bars 5 and 6. Alternatively, use $B^{\flat 7(\sharp 9)}$ instead of $B^{\flat}{}_{MI}{}^{7}$ and $E^{\flat 7(\sharp 9)}$ instead of the $E^{\flat}{}_{MI}{}^{7}$ chord, on the head only.

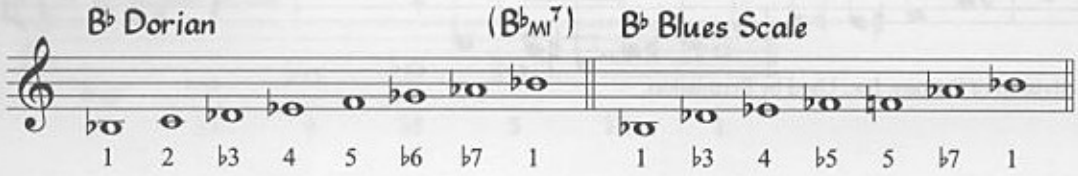
For your use

Supplemental Material - One For Daddy-O

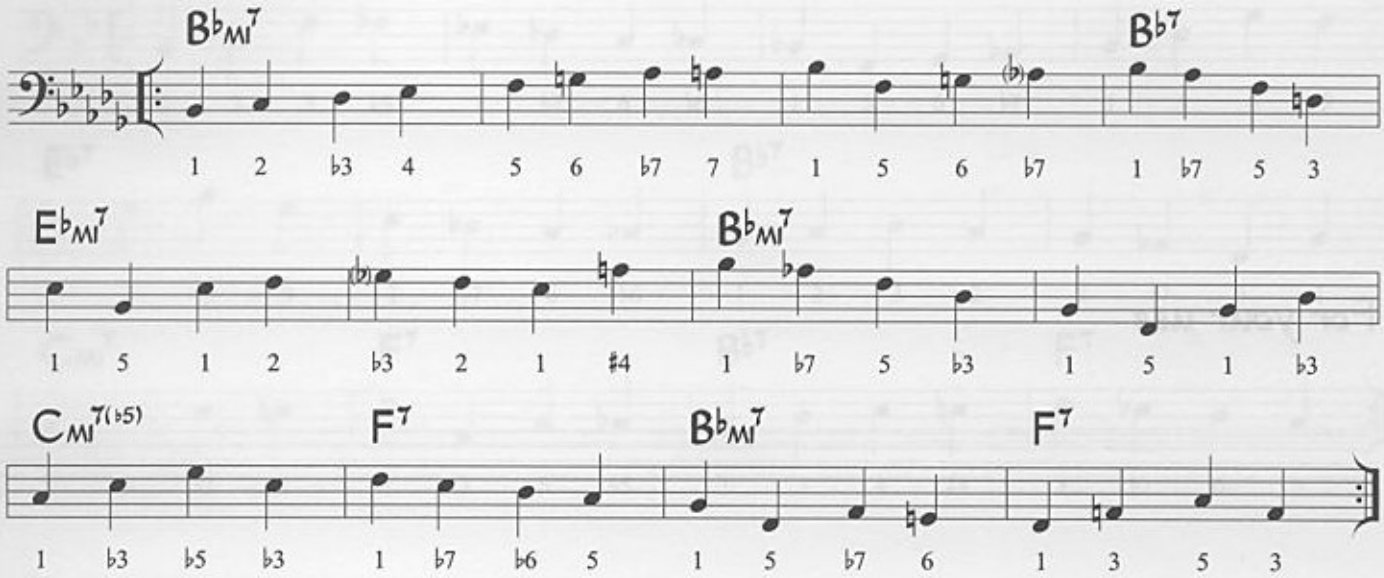
Sample Piano Voicings



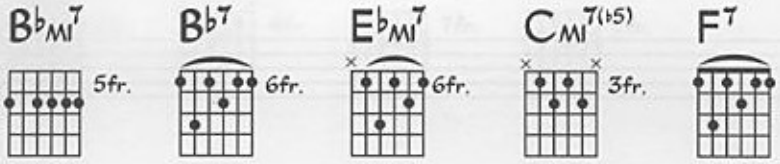
Useful scales



Sample Bass Line

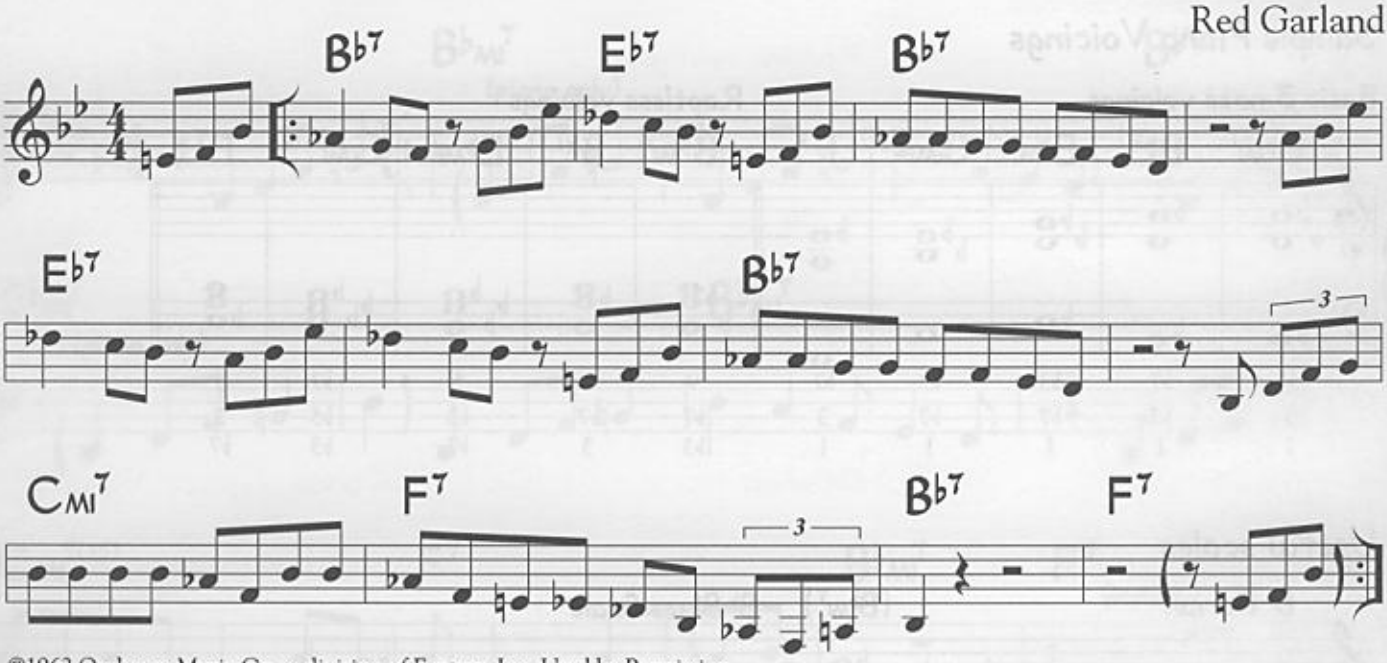


Guitar Voicings



Red's Good Groove

Red Garland



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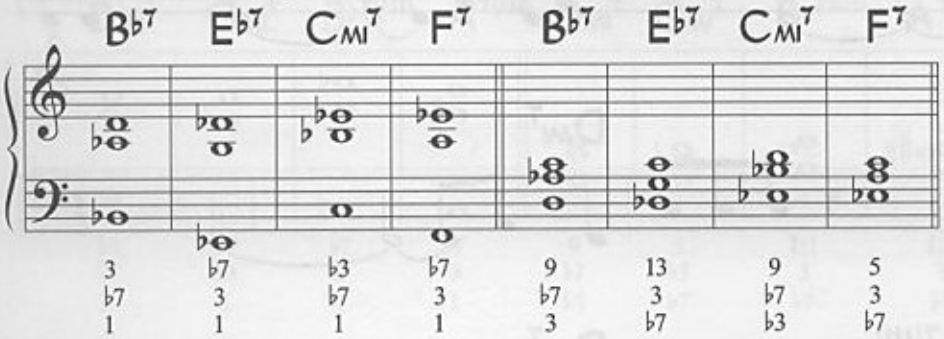
Red's Good Groove is a 12-bar blues. It was originally played with a slow swing feel.

For your use

Supplemental Material - Red's Good Groove

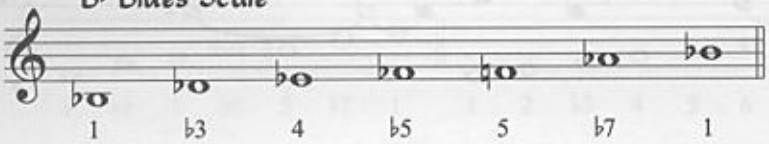
Sample Piano Voicings

Basic 3-note voicings — Rootless voicings

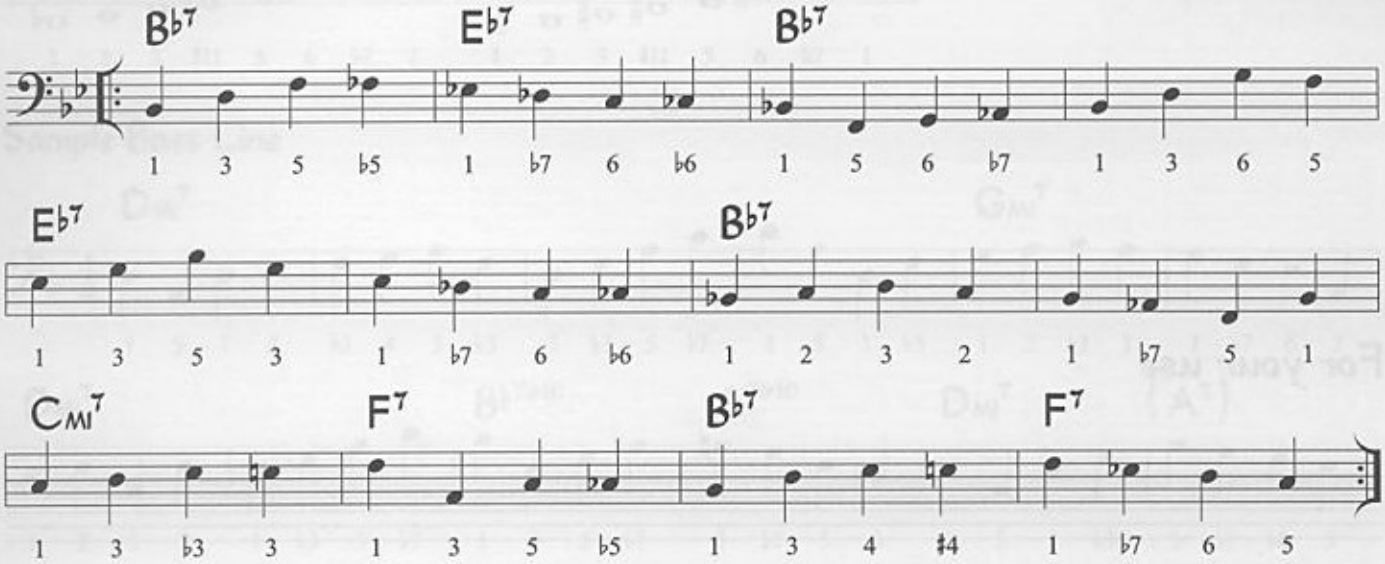


Useful scales

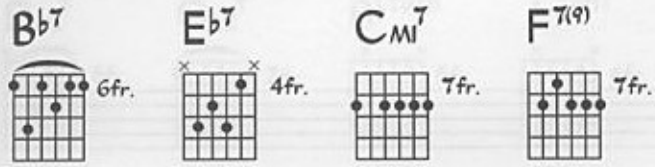
B♭ Blues Scale



Sample Bass Line

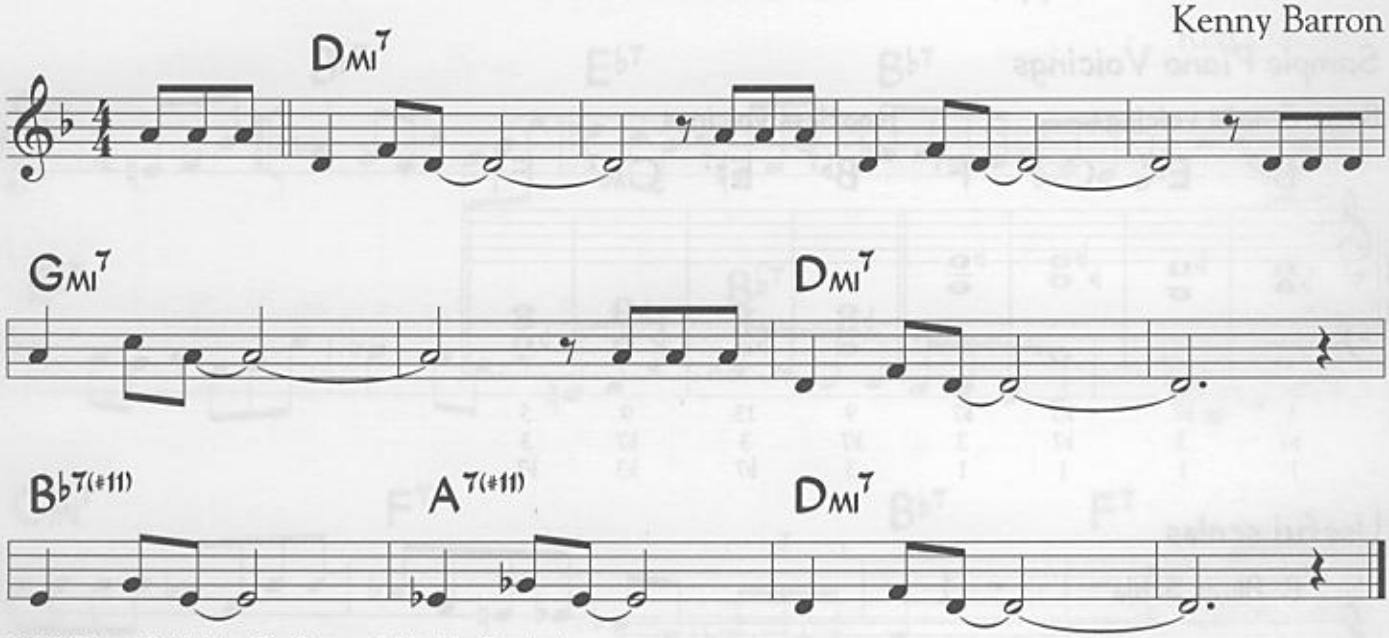


Guitar Voicings



Revelation

Kenny Barron



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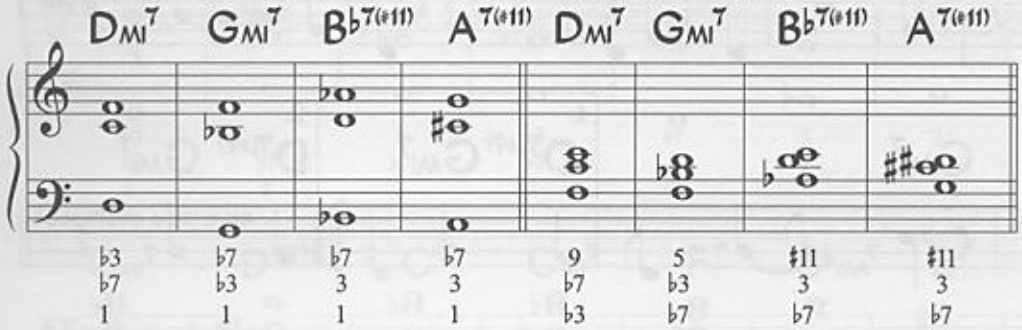
Revelation is a 12-bar minor blues with a motivic melody. It was originally played with a medium-swing feel.

For your use

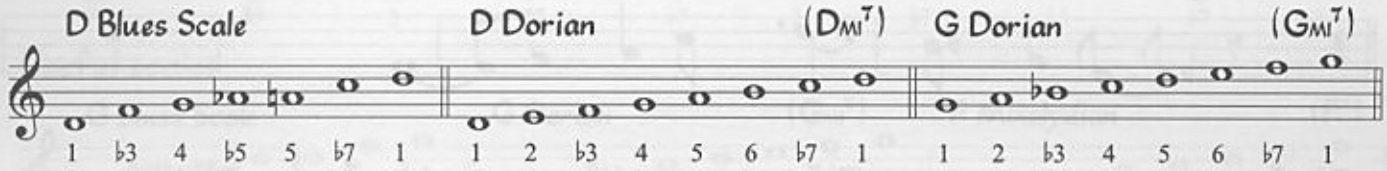
Supplemental Material - Revelation

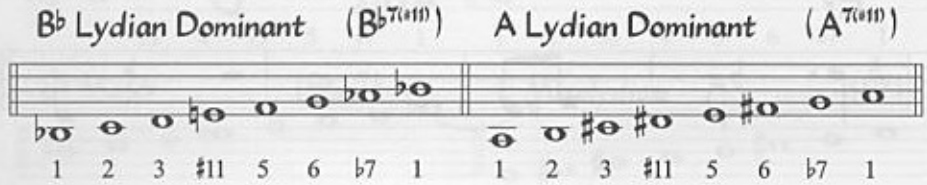
Sample Piano Voicings

Basic 3-note voicings — Rootless voicings

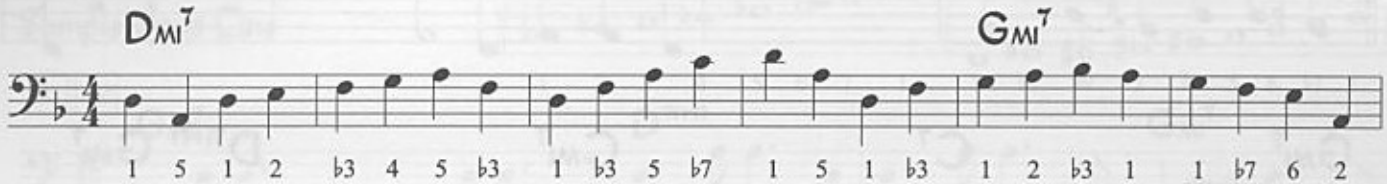


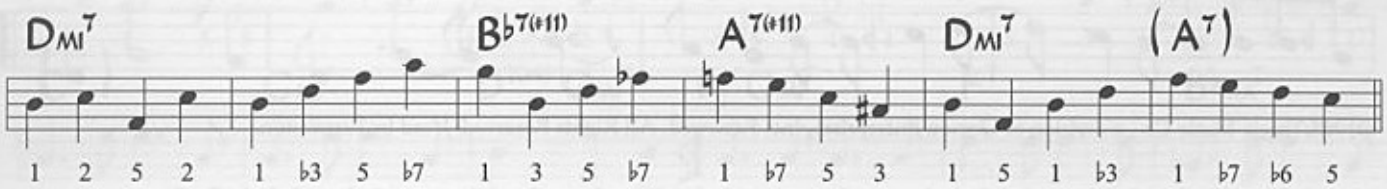
Useful scales



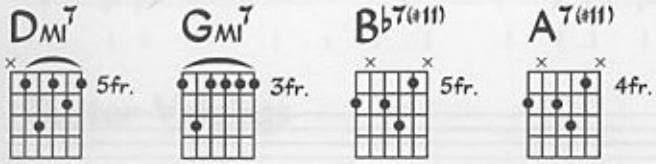


Sample Bass Line



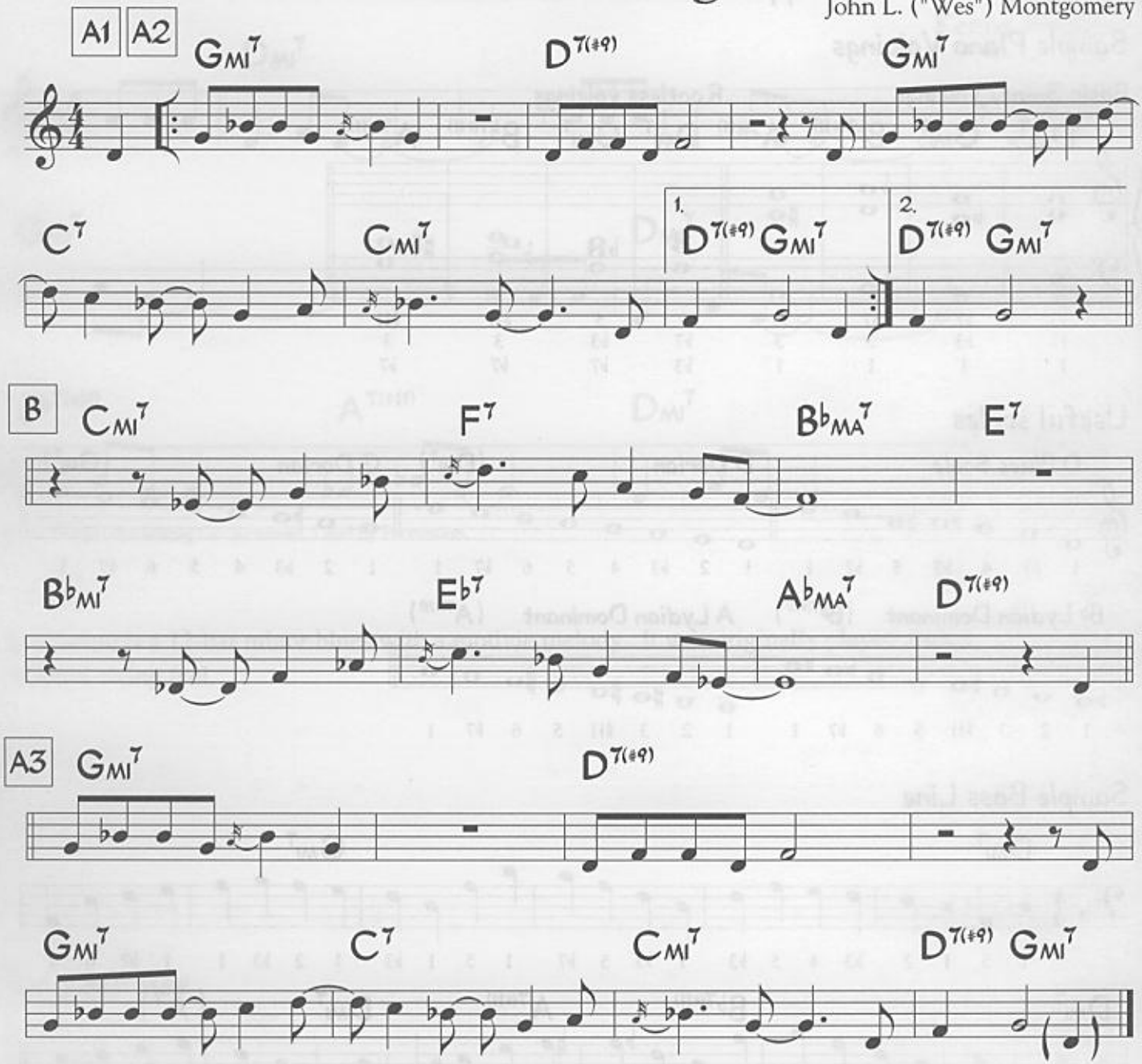


Guitar Voicings



Road Song

John L. ("Wes") Montgomery



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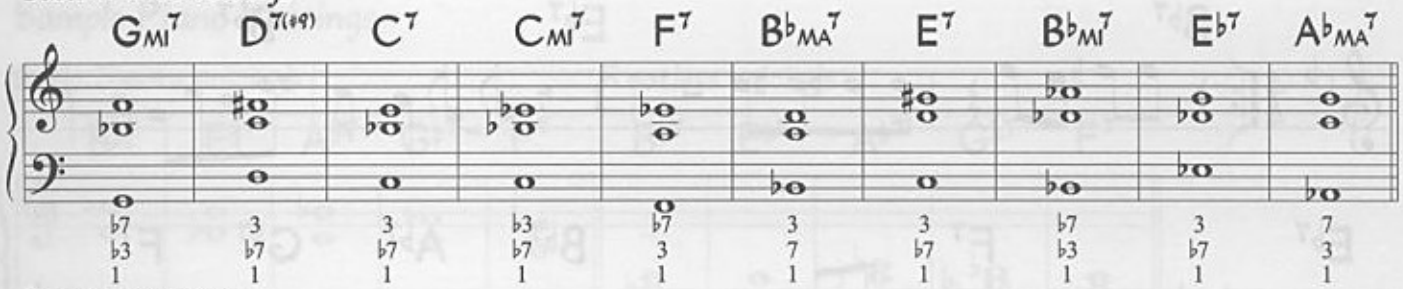
Road Song has a 32-bar, AABA form. It was originally played with a straight-eighth feel. For solos, disregard the $D^{7(\#9)}$ in bar 8 of each A section.

For your use

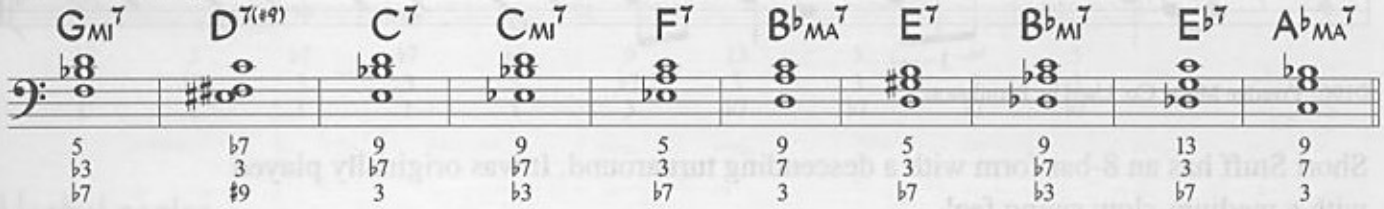
Supplemental Material - Road Song

Sample Piano Voicings

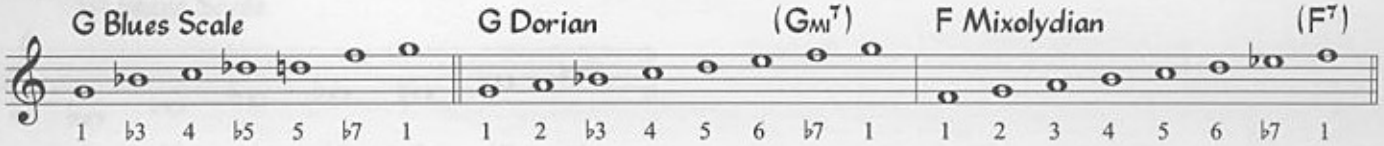
Basic 3-note voicings

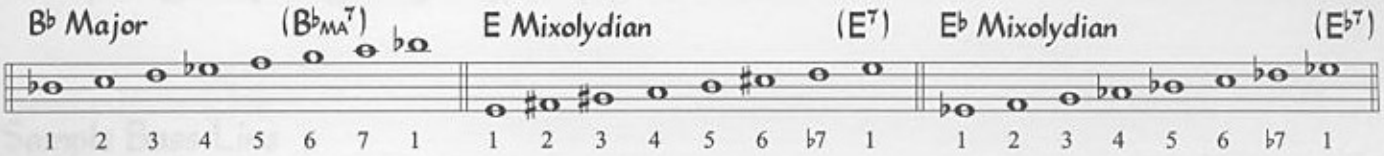


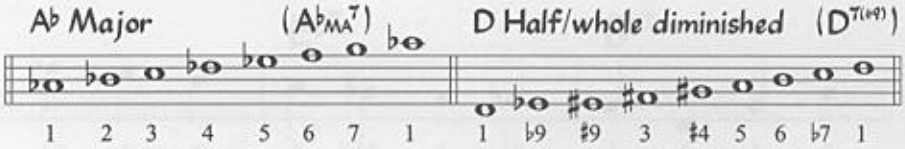
Rootless voicings



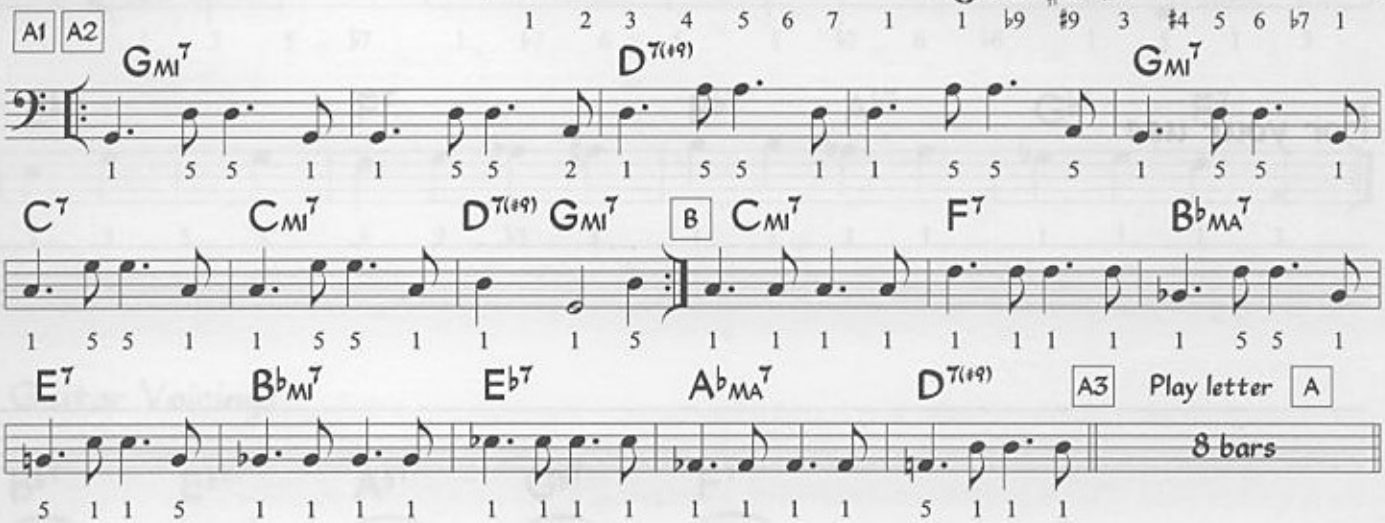
Useful scales



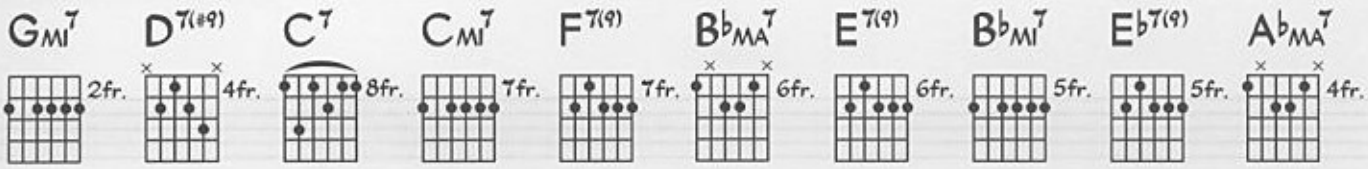




Sample Bass Line

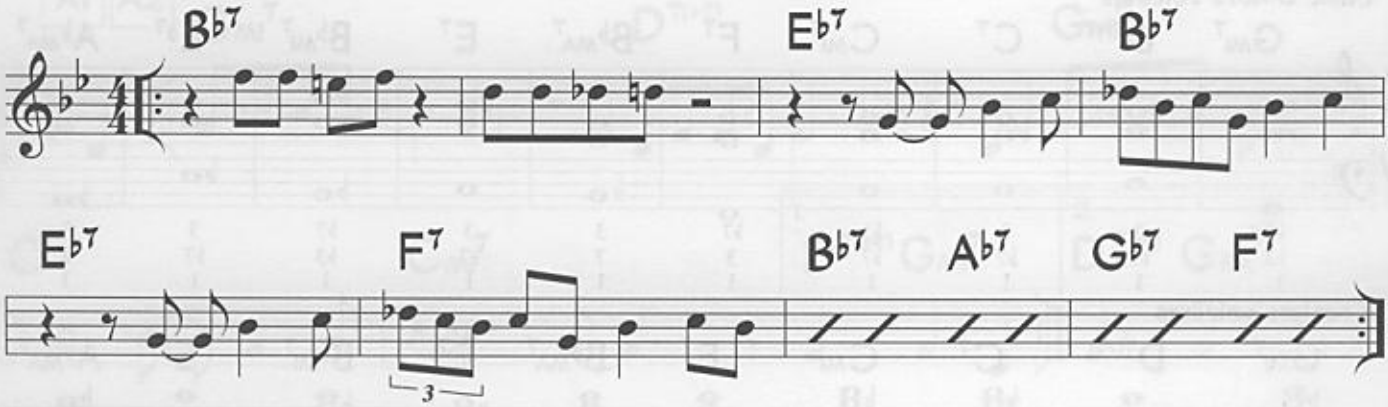


Guitar Voicings



Short Stuff

Cedar Walton



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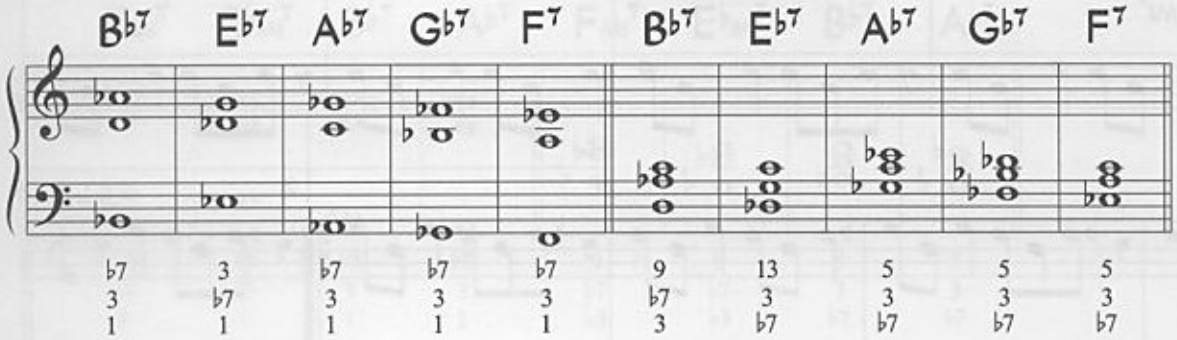
Short Stuff has an 8-bar form with a descending turnaround. It was originally played with a medium-slow swing feel.

For your use

Supplemental Material - Short Stuff

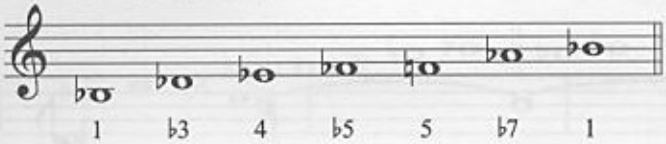
Sample Piano Voicings

Basic 3-note voicings | Rootless voicings

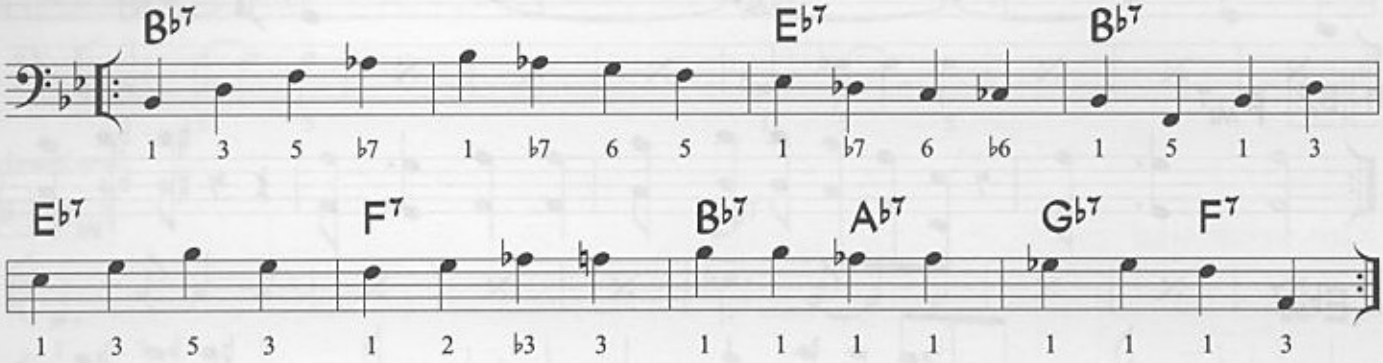


Useful scales

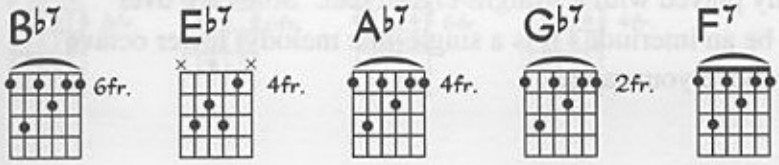
B♭ Blues Scale



Sample Bass Line

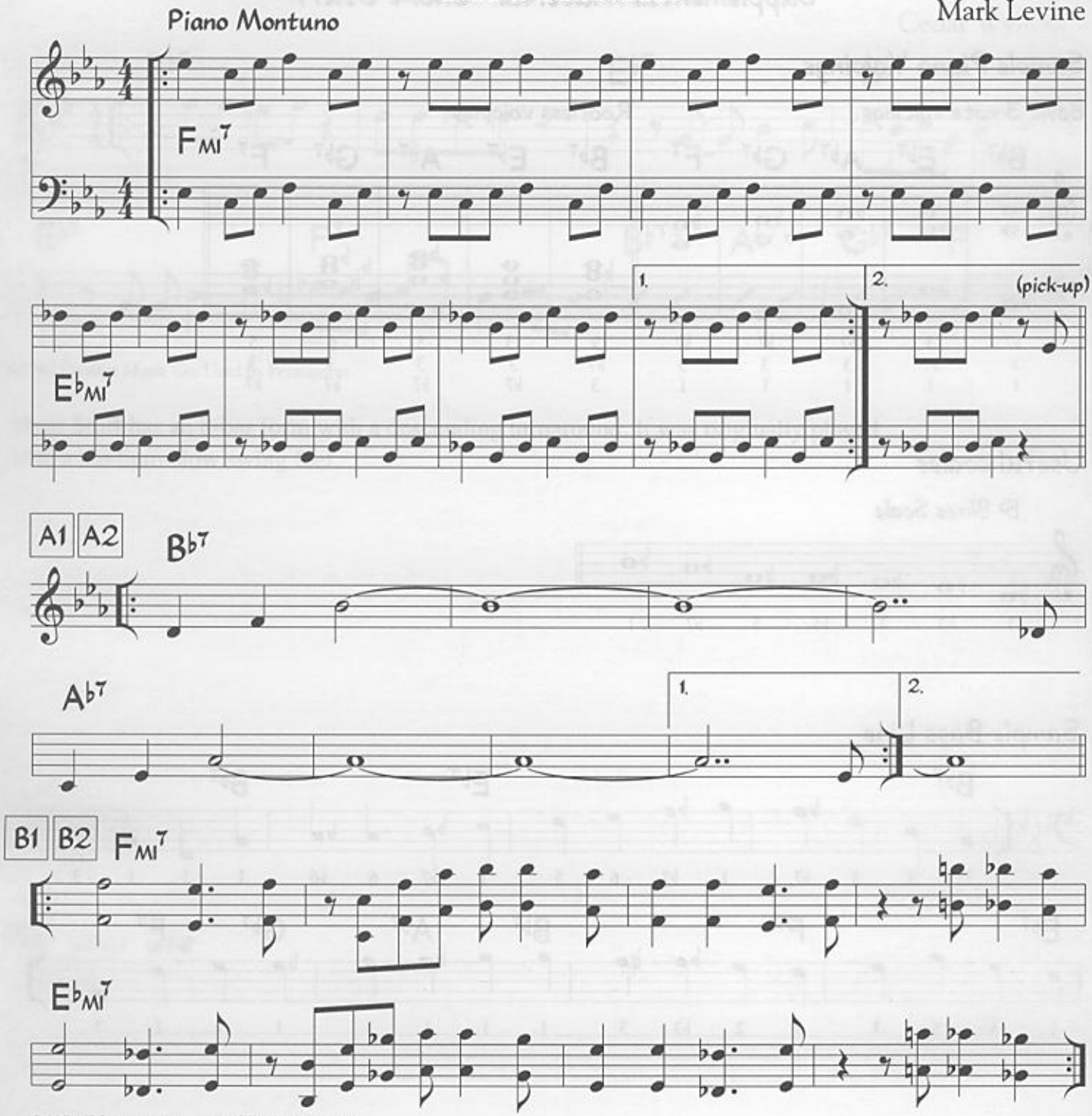


Guitar Voicings



Shoshana

Mark Levine



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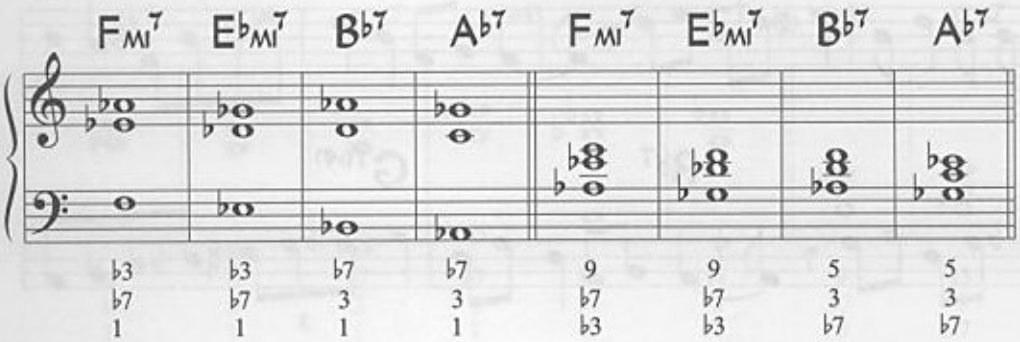
Shoshana features a rhythmic piano part called a "montuno." Other instruments can play this for arrangement purposes. This song was originally played with a straight-eighth feel. Solos are over the A section only. The B section is written to be an interlude. It is a single-line melody; lower octave has been provided in case the higher notes are above your range.

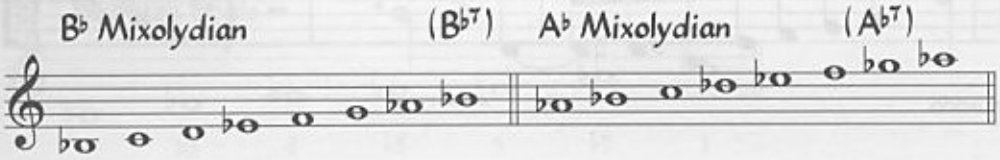
Supplemental Material - Shoshana

Sample Piano Voicings

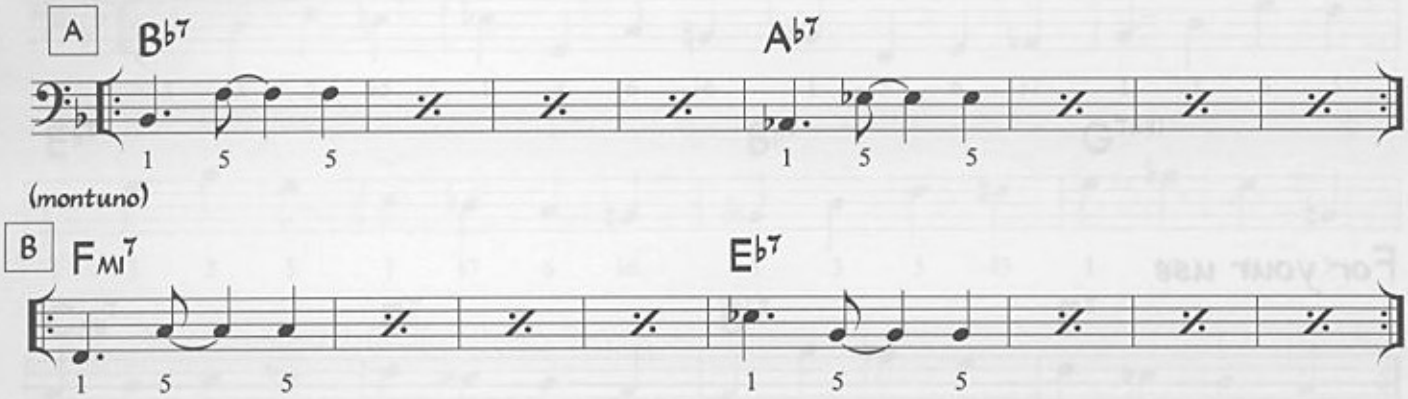
Basic 3-note voicings | Rootless voicings



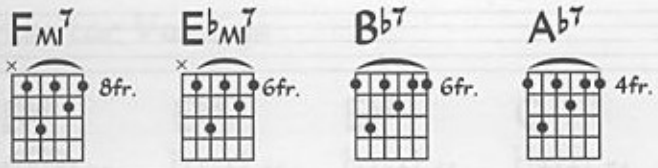
Useful scales



Sample Bass Line

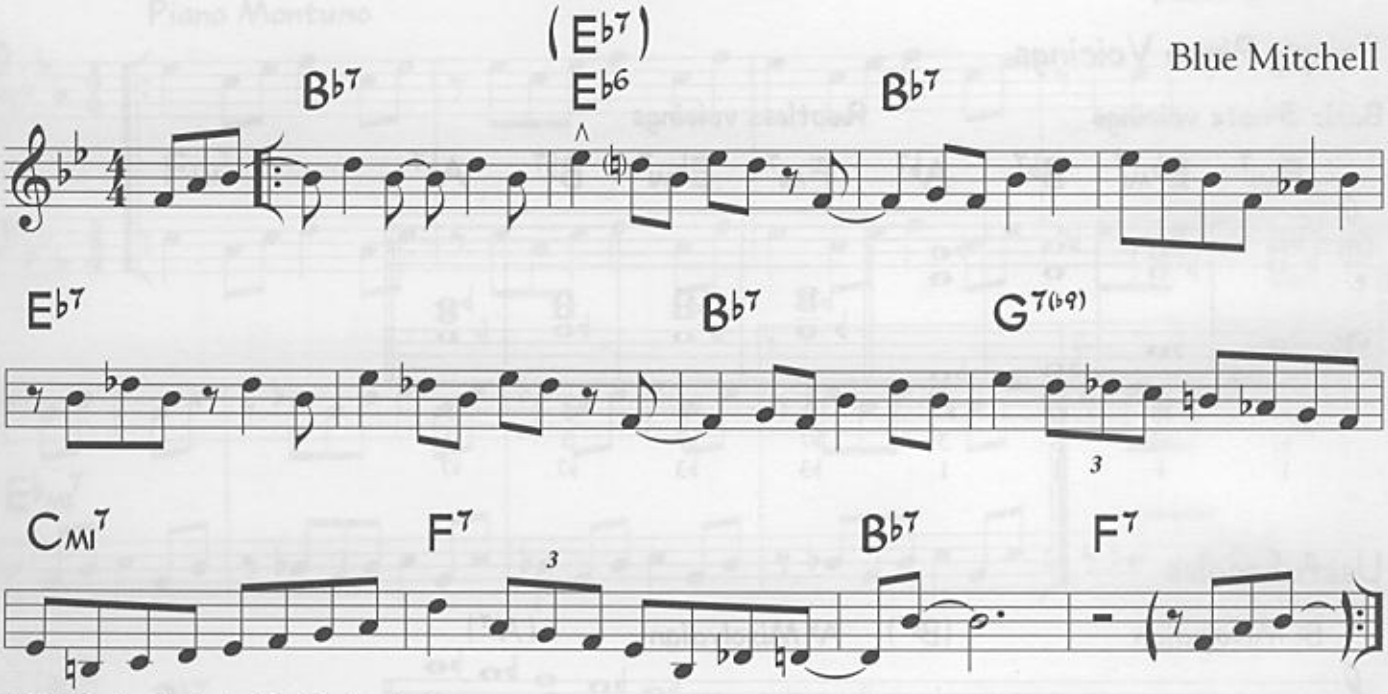


Guitar Voicings



Sir John

Blue Mitchell



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Sir John is a 12-bar blues. It was originally played with a medium-swing feel. The E♭6 chord in bar 2 should be played as E♭7 during solos.

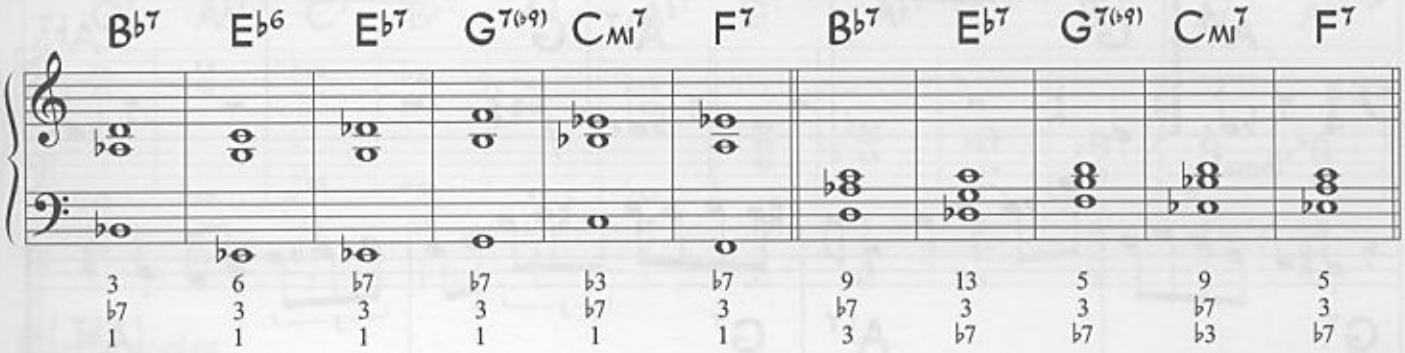
For your use

Supplemental Material - Sir John

Sample Piano Voicings

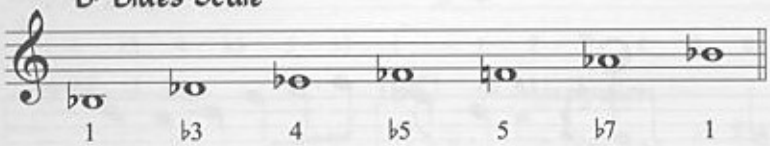
Basic 3-note voicings

Rootless voicings

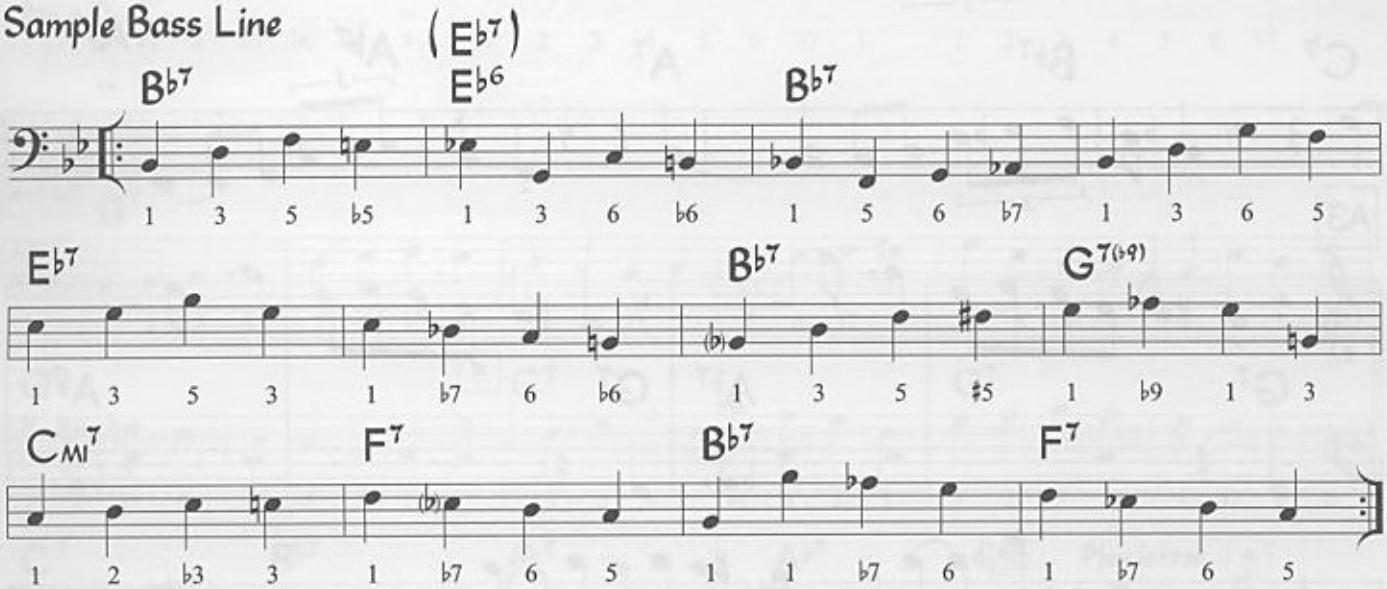


Useful scales

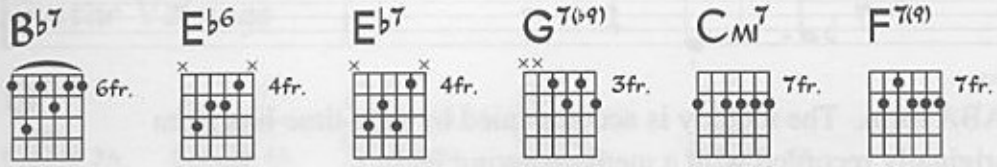
B♭ Blues Scale



Sample Bass Line

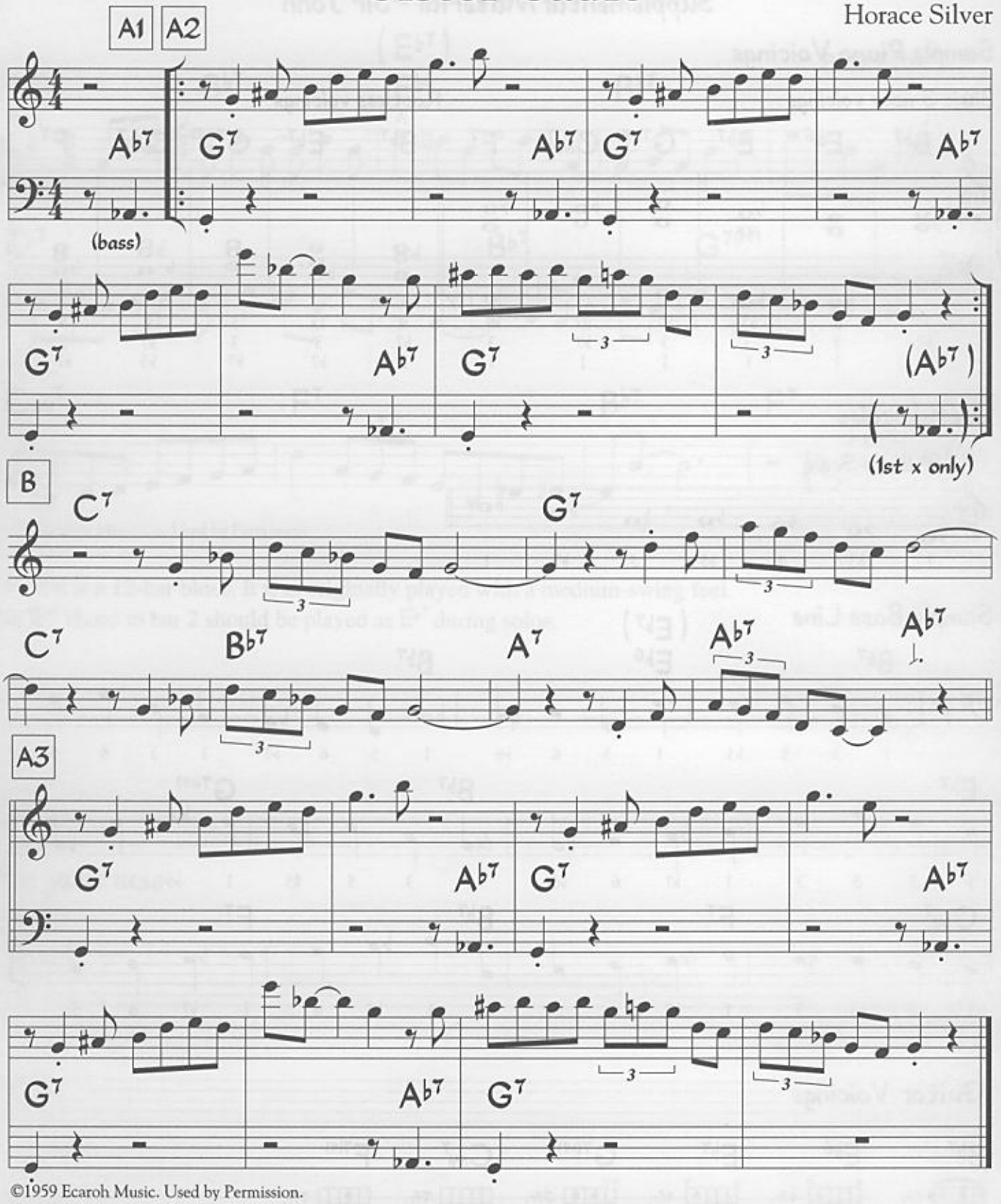


Guitar Voicings



Sister Sadie

Horace Silver



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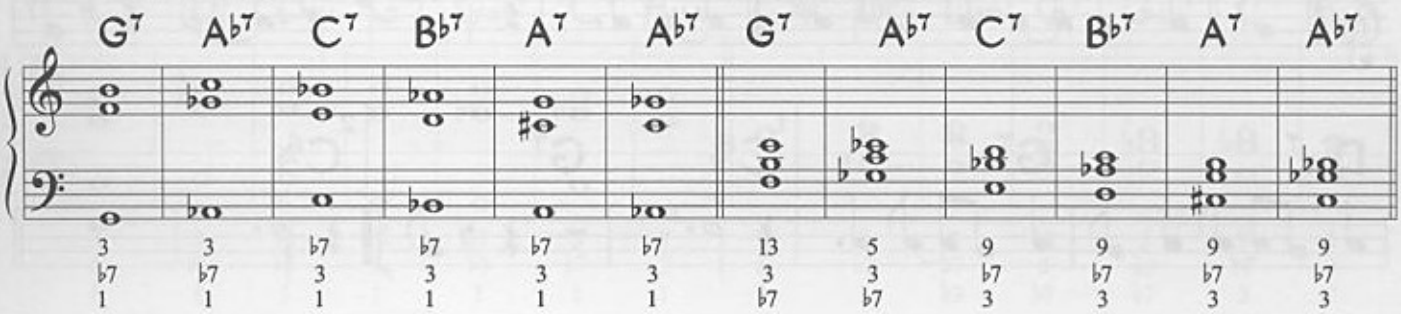
Sister Sadie has a 32-bar, AABA form. The melody is accompanied by stop-time hits from the rhythm section. It was originally recorded with a medium-swing feel.

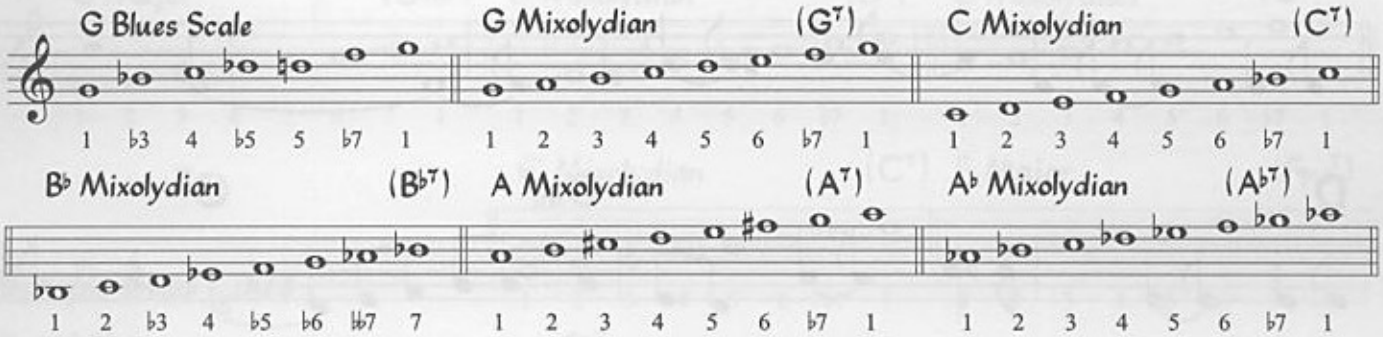
Supplemental Material - Sister Sadie

Sample Piano Voicings

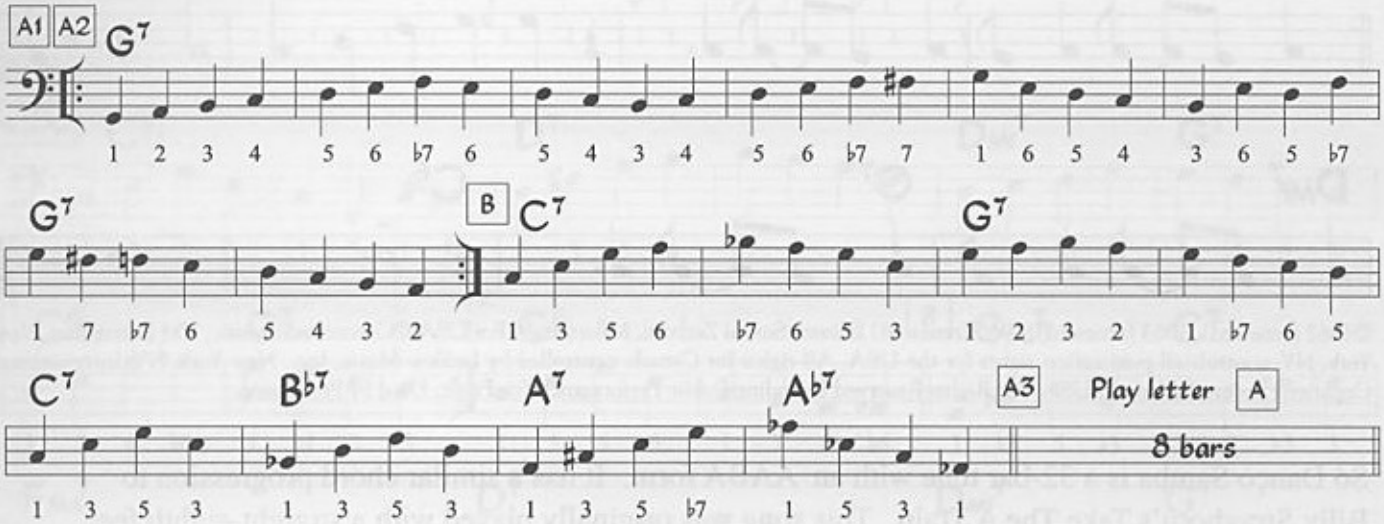
Basic 3-note voicings | Rootless voicings



Useful scales



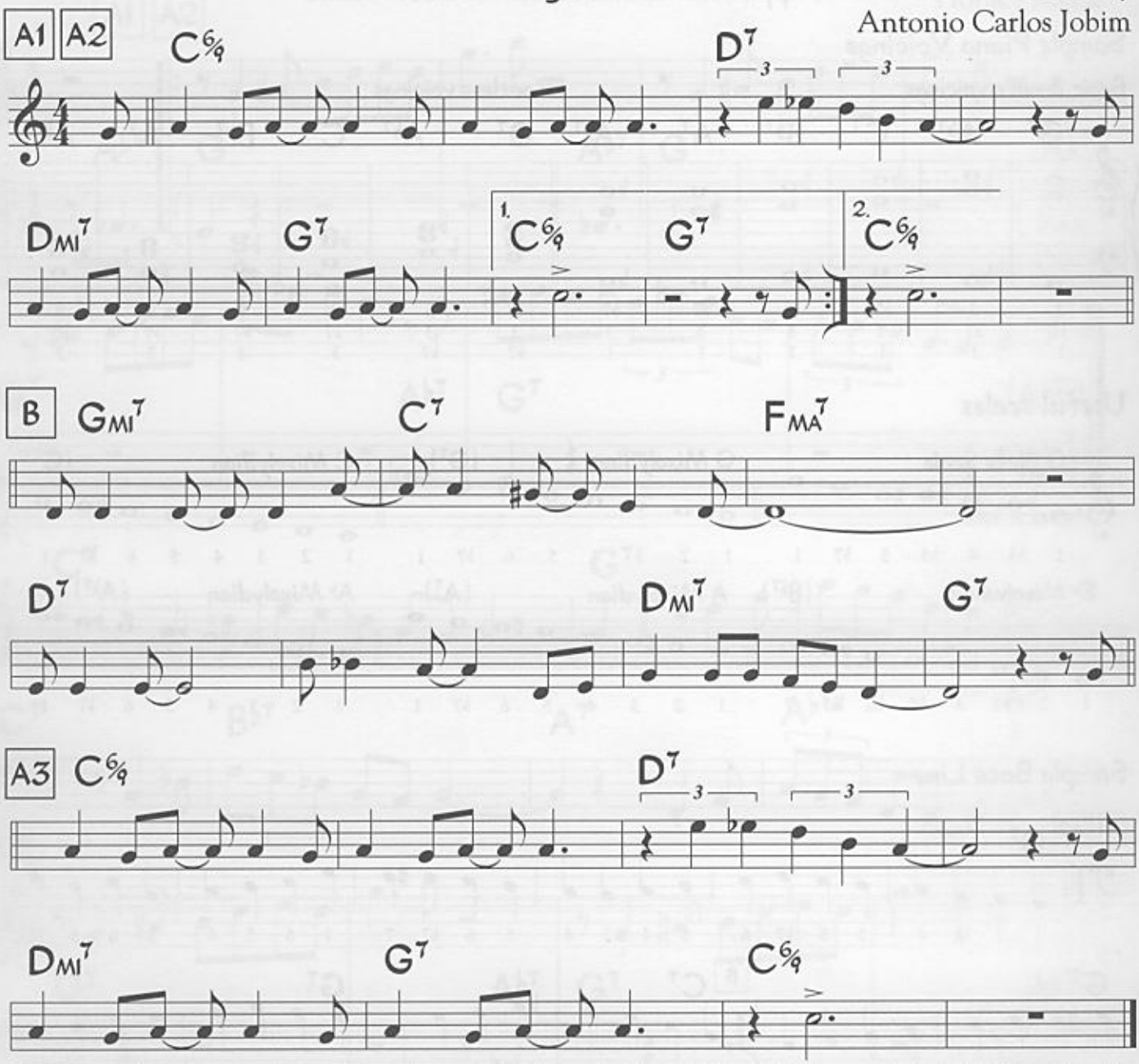
Sample Bass Line



Guitar Voicings

Só Danço Samba

Music by
Antonio Carlos Jobim



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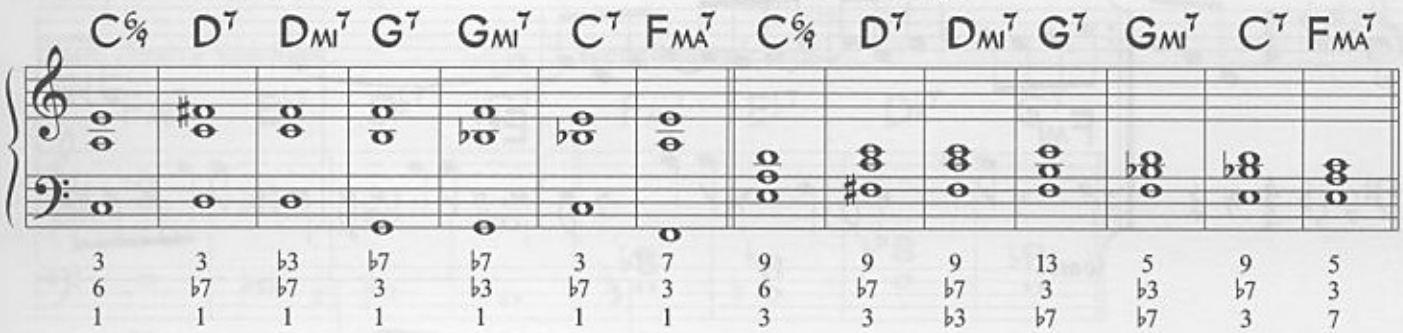
Só Danço Samba is a 32-bar tune with an AABA form. It has a similar chord progression to Billy Strayhorn's Take The A Train. This song was originally played with a straight-eighth feel.

Supplemental Material - Só Danço Samba

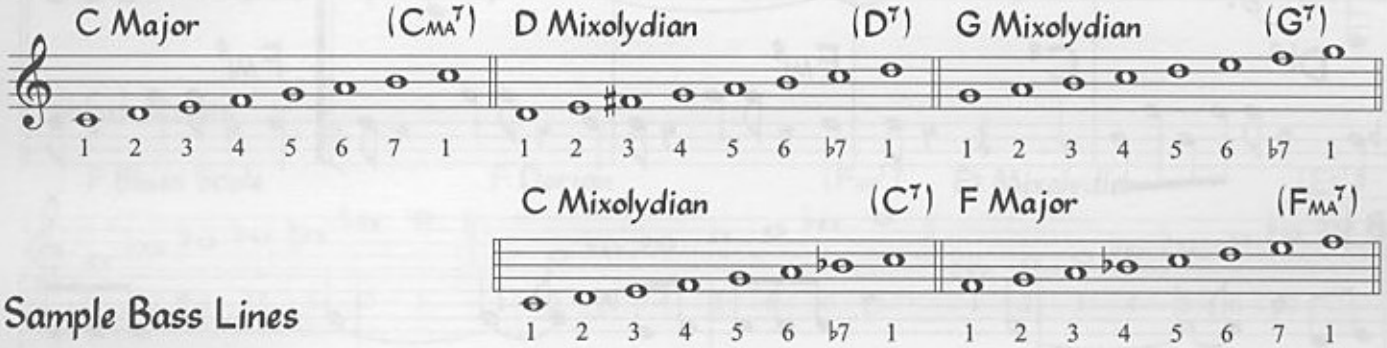
Sample Piano Voicings

Basic 3-note voicings

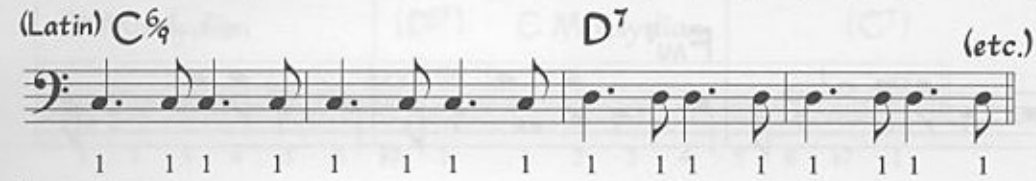
Rootless voicings

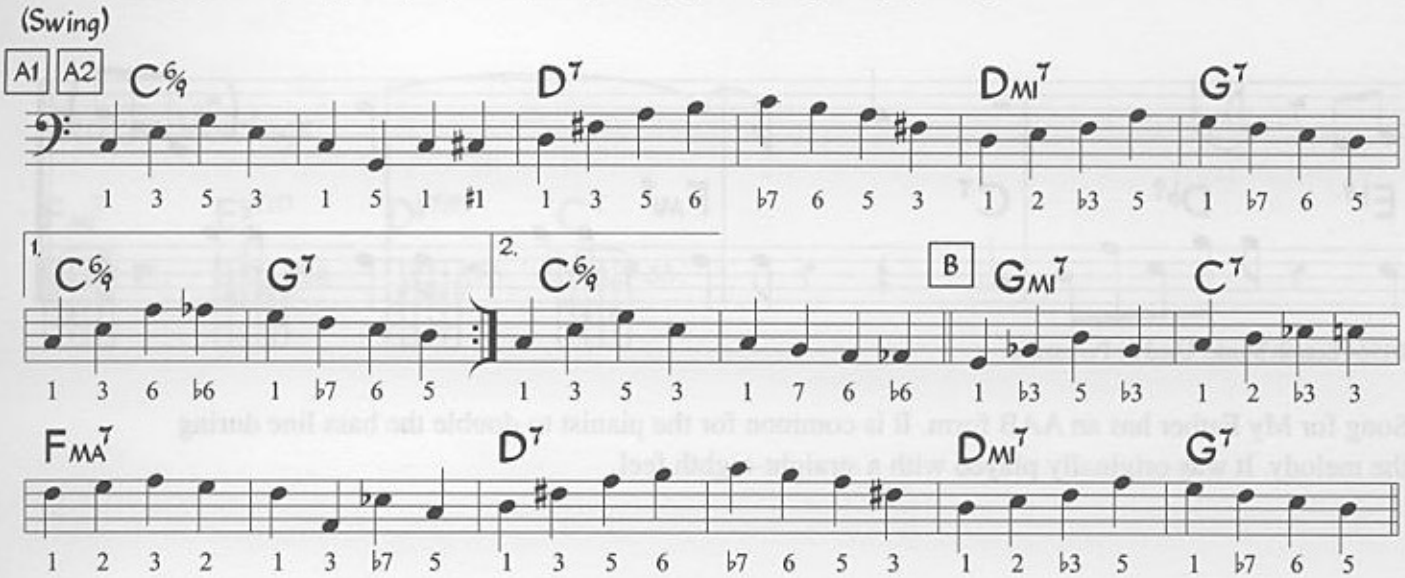


Useful scales

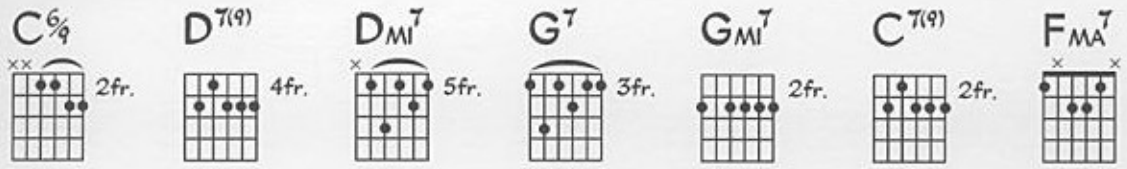


Sample Bass Lines



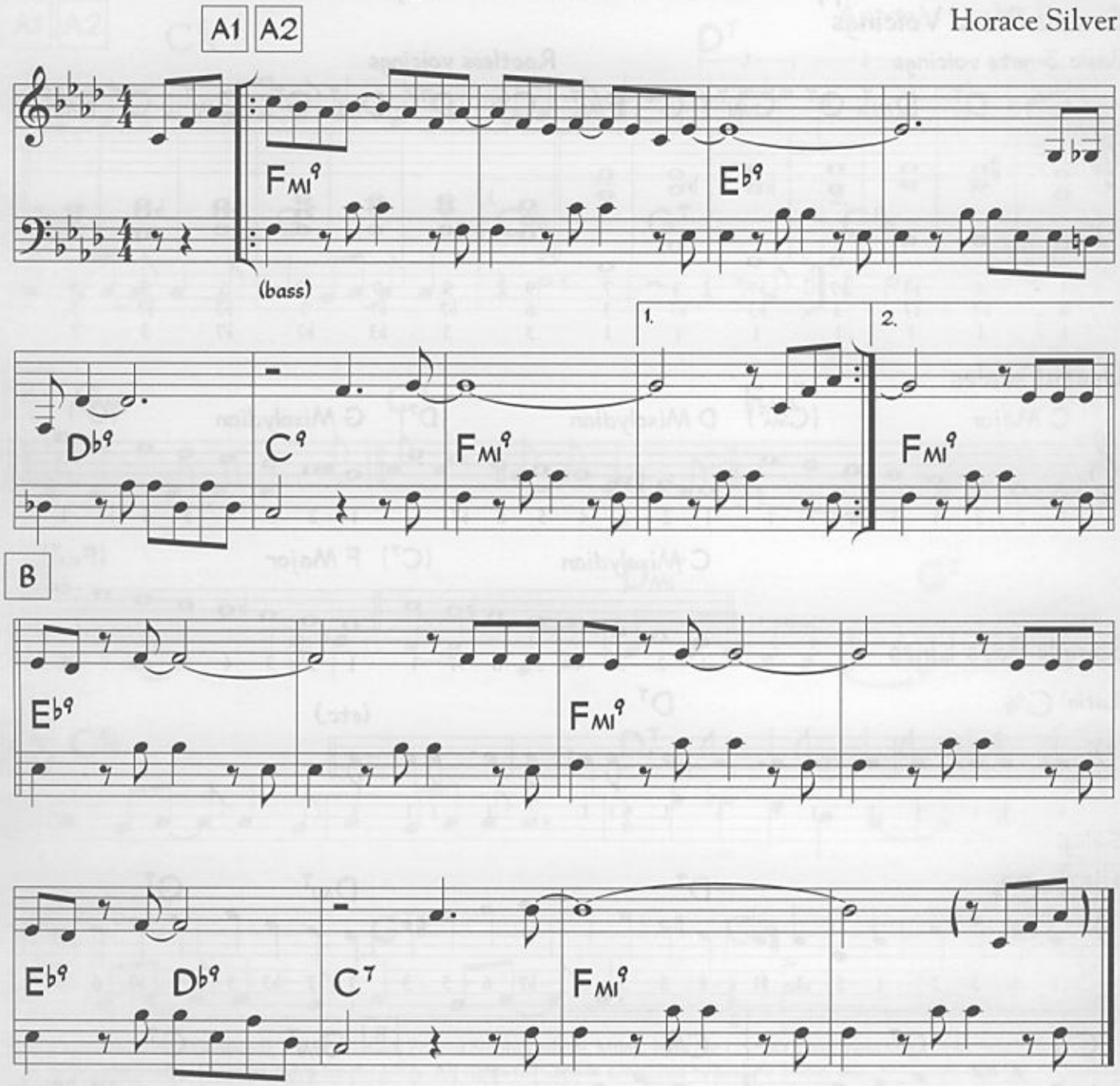


Guitar Voicings



Song For My Father

Horace Silver



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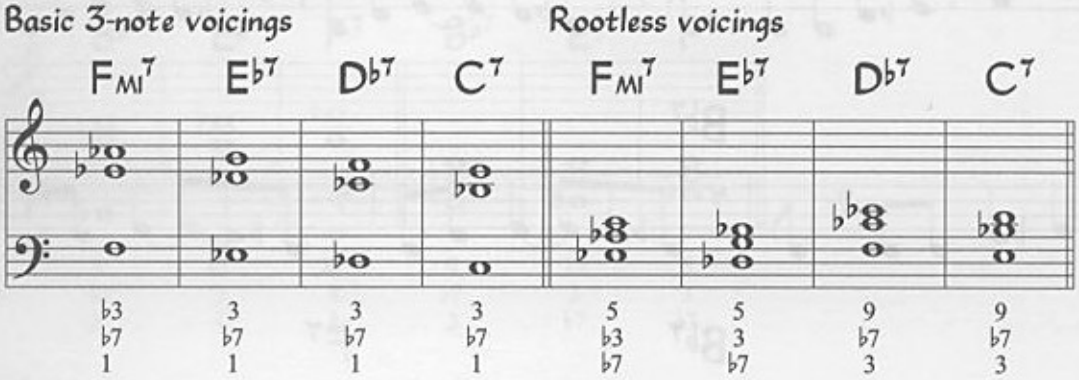
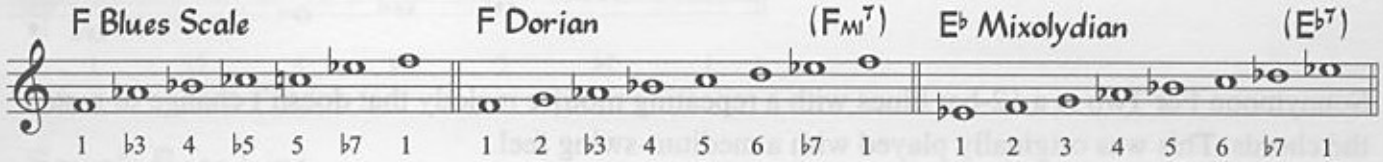
Song for My Father has an AAB form. It is common for the pianist to double the bass line during the melody. It was originally played with a straight-eighth feel.

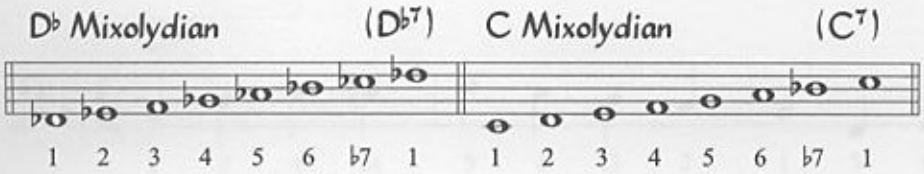
Supplemental Material - Song For My Father

Sample Piano Voicings

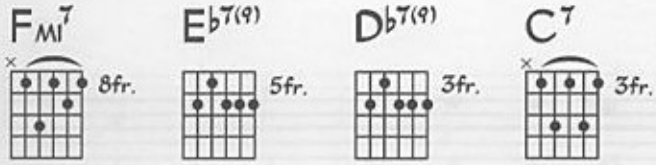


Useful scales



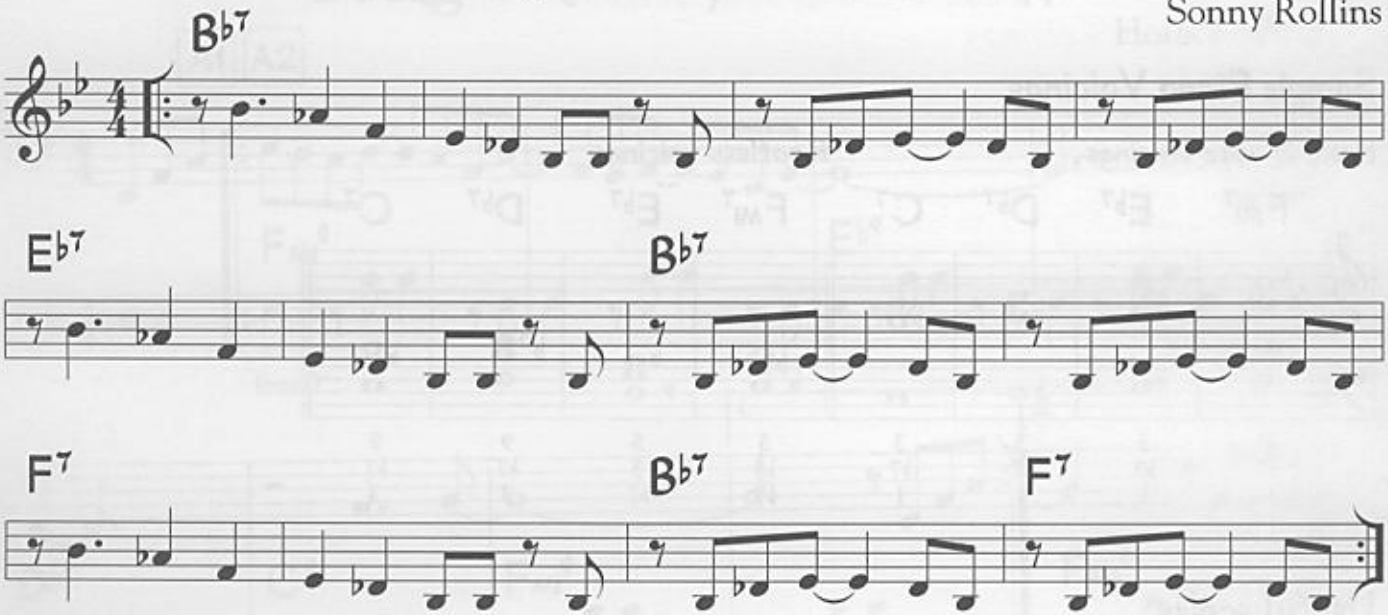


Guitar Voicings



Sonnymoon For Two

Sonny Rollins



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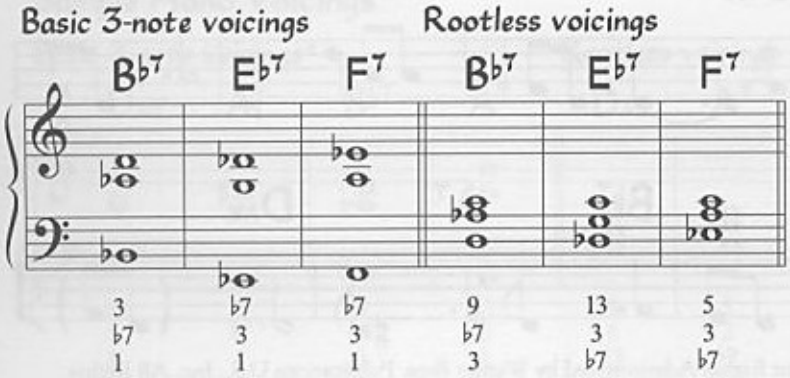
Sonnymoon For Two is a 12-bar blues with a repeating motific melody that doesn't change to match the chords. This was originally played with a medium-swing feel.

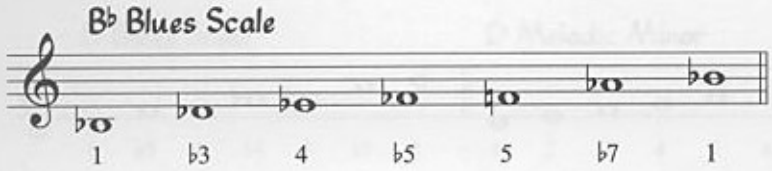
For your use

Supplemental Material - Sonnymoon For Two

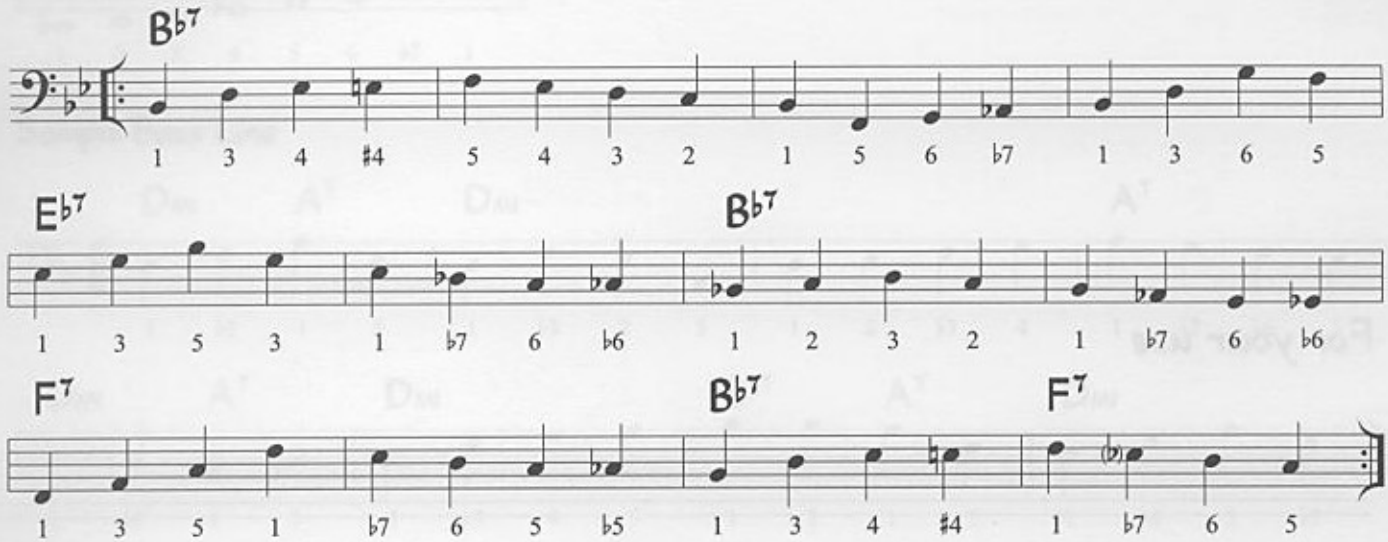
Sample Piano Voicings



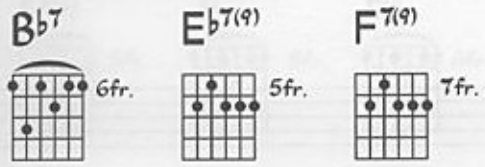
Useful scales



Sample Bass Line

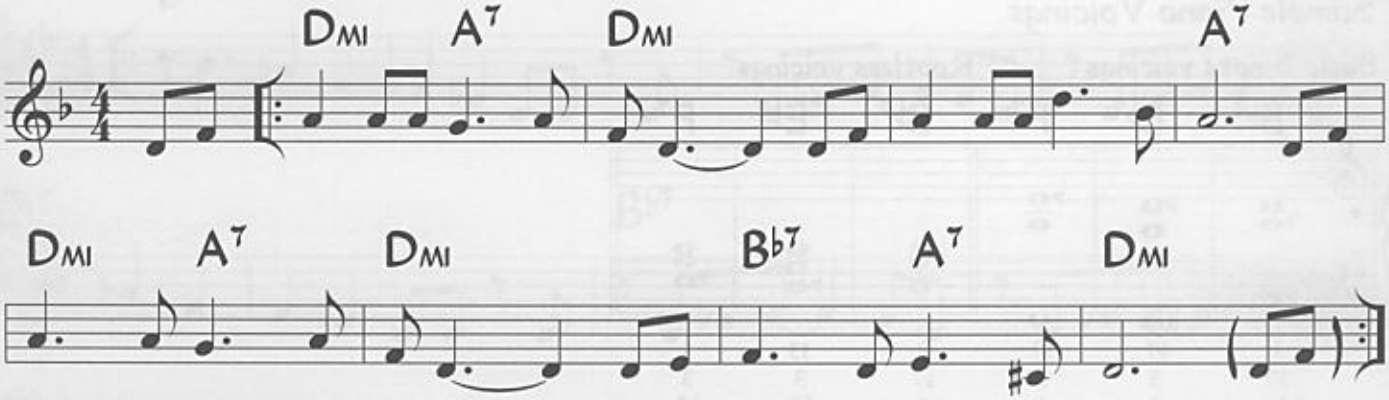


Guitar Voicings



St. James Infirmary

Joe Primrose



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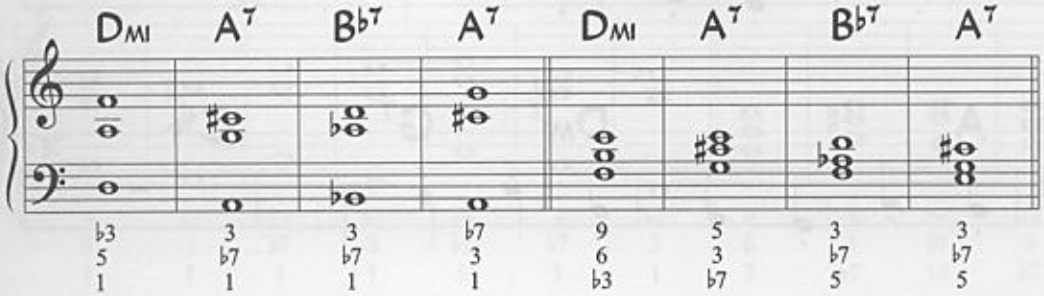
Saint James Infirmary is usually played with a slow-swing feel.

For your use

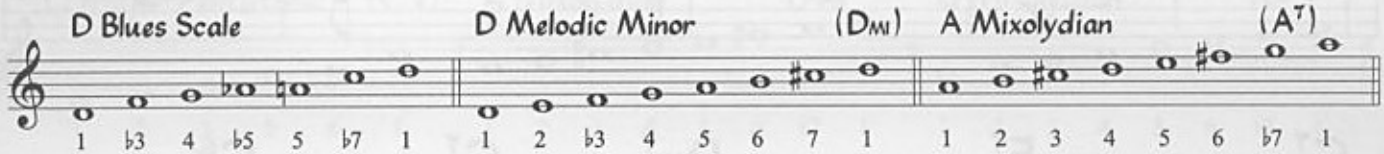
Supplemental Material - Saint James Infirmary

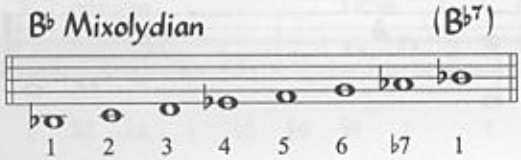
Sample Piano Voicings

Basic 3-note voicings — Rootless voicings

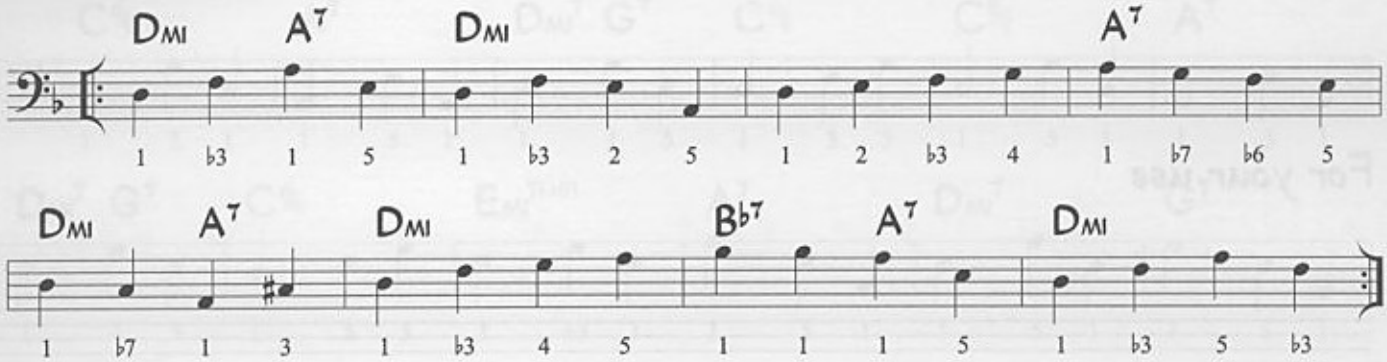


Useful scales

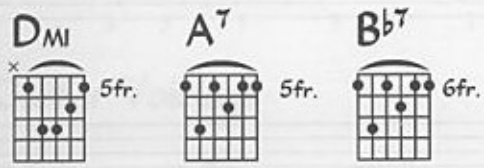




Sample Bass Line

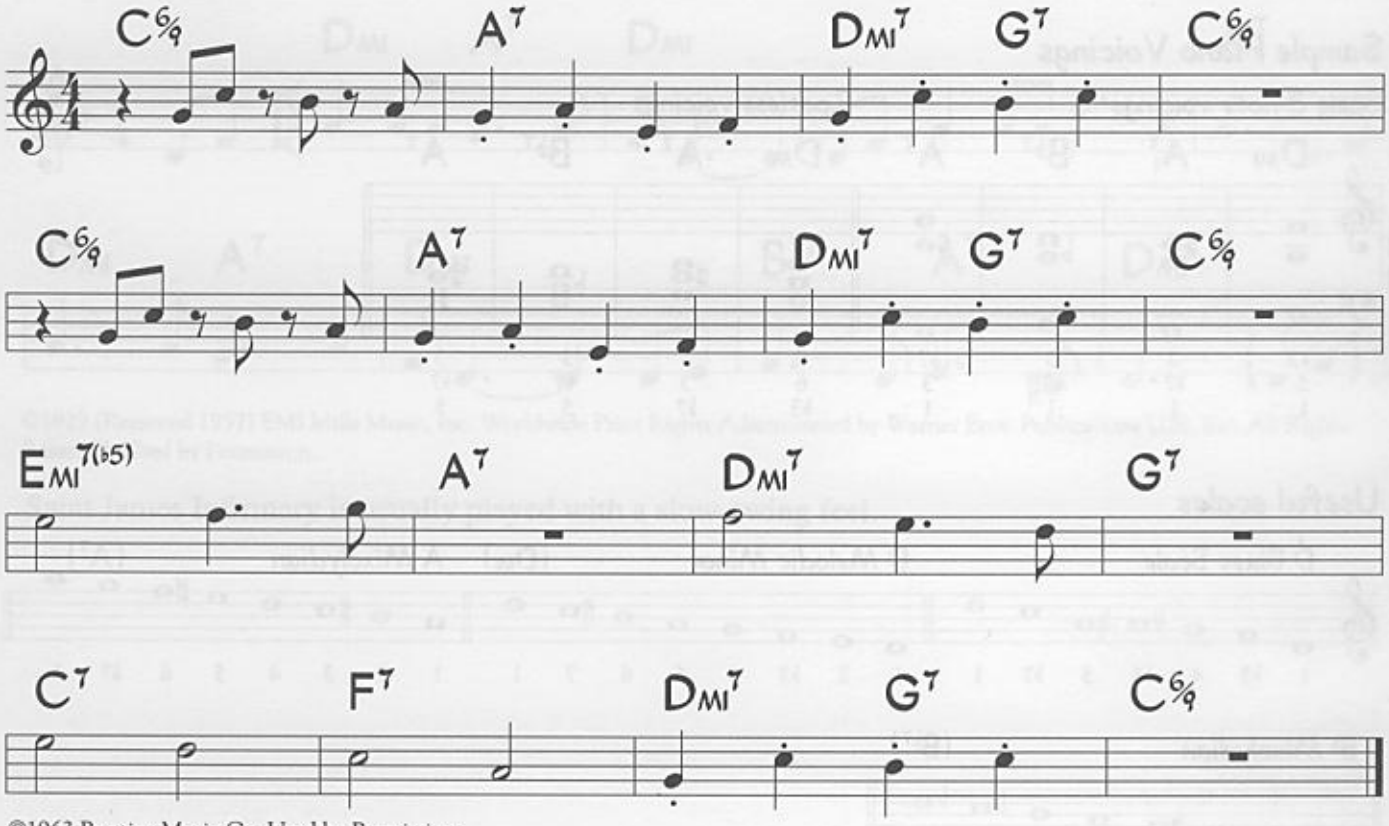


Guitar Voicings



St. Thomas

Sonny Rollins



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St. Thomas was originally played with a straight-eighth feel.

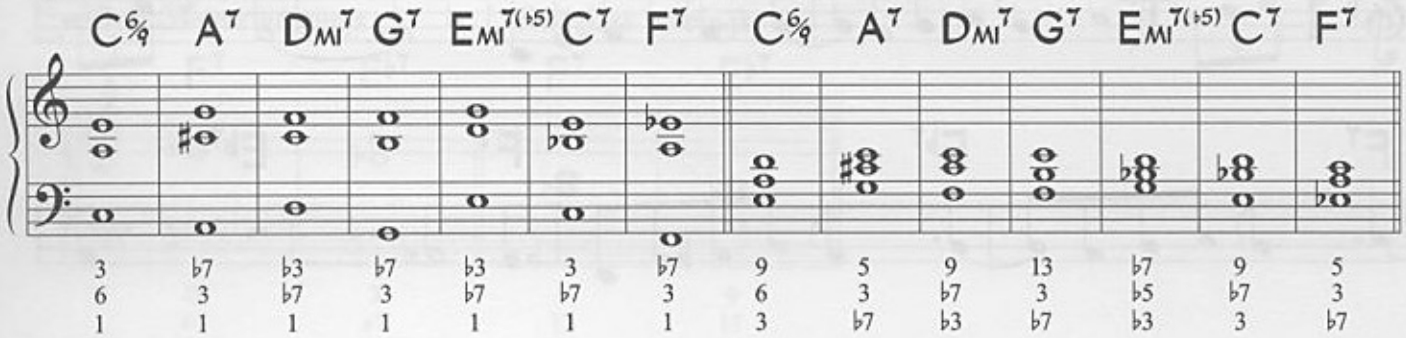
For your use

Supplemental Material - St. Thomas

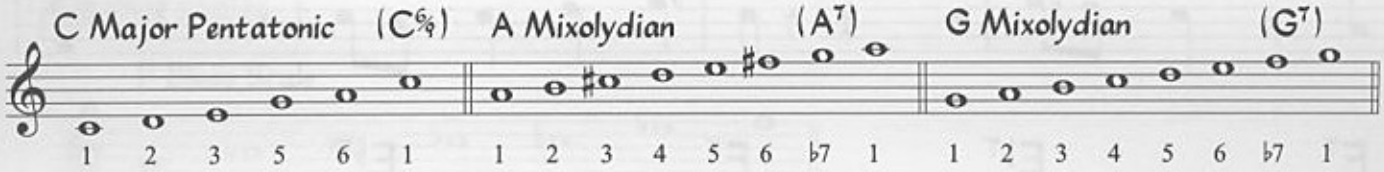
Sample Piano Voicings

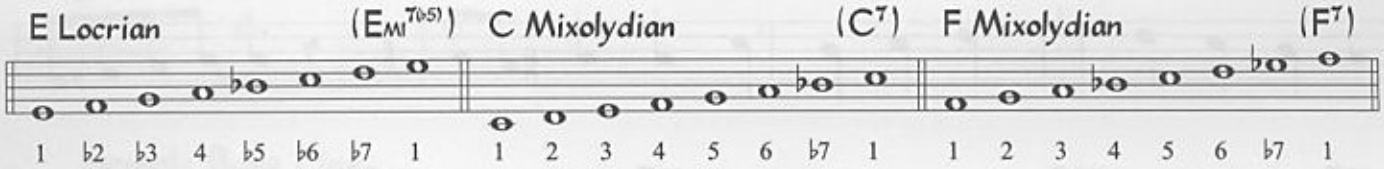
Basic 3-note voicings

Rootless voicings

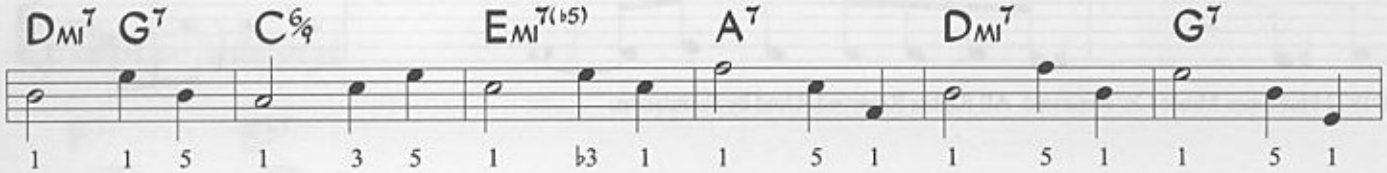


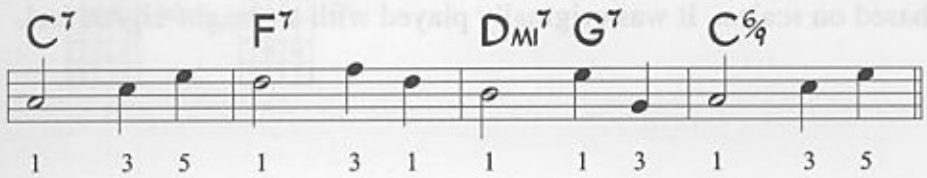
Useful scales



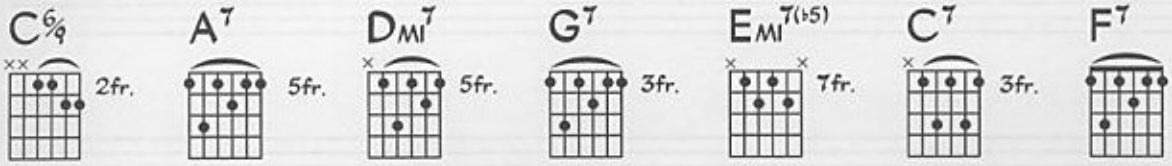


Sample Bass Line



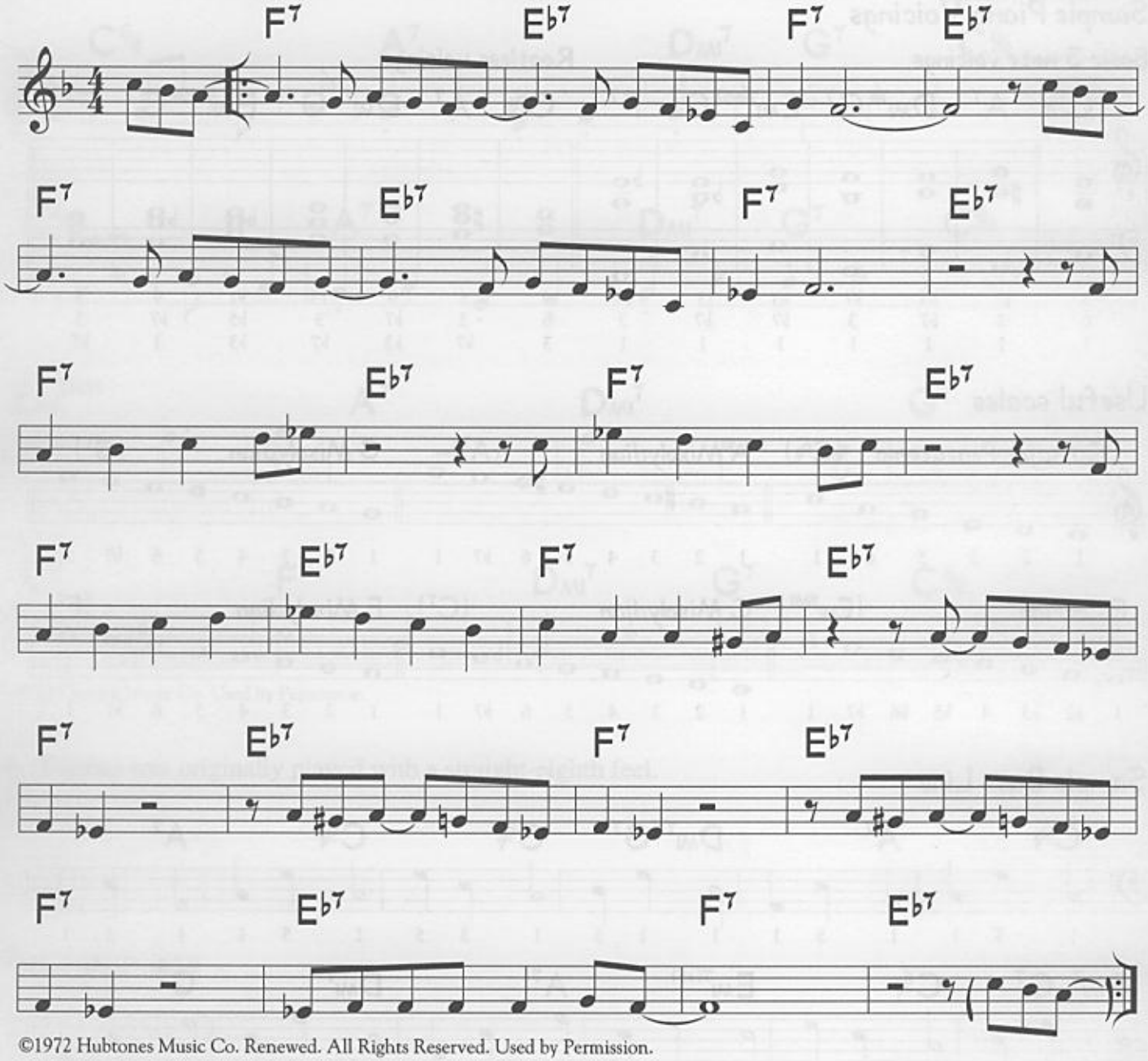


Guitar Voicings



Straight Life

Freddie Hubbard



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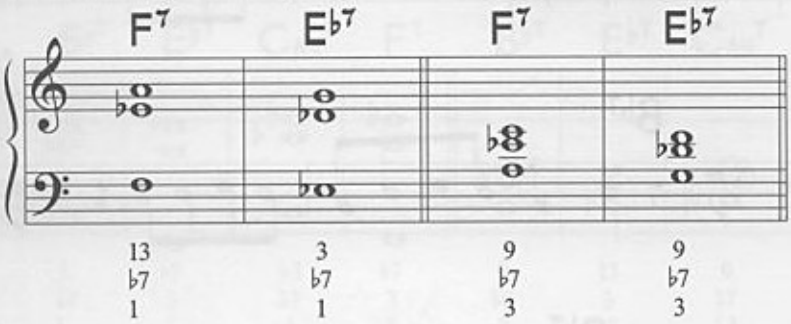
Straight Life has a simple melody based on scales. It was originally played with a straight-eighth feel.

For your use

Supplemental Material - Straight Life

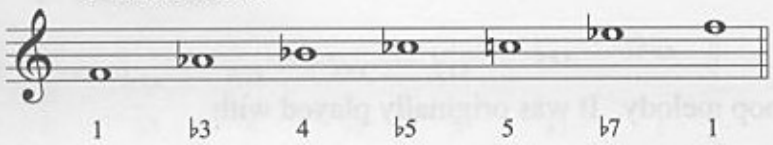
Sample Piano Voicings

Basic 3-note voicings | Rootless voicings

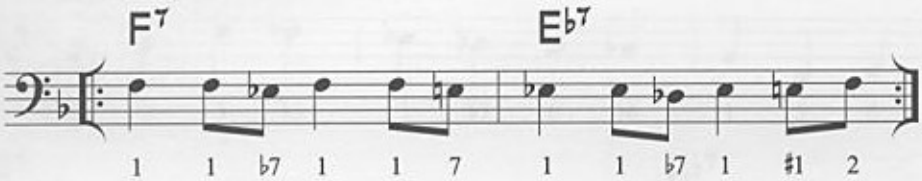


Useful scales

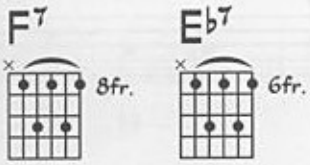
F Blues Scale



Sample Bass Line

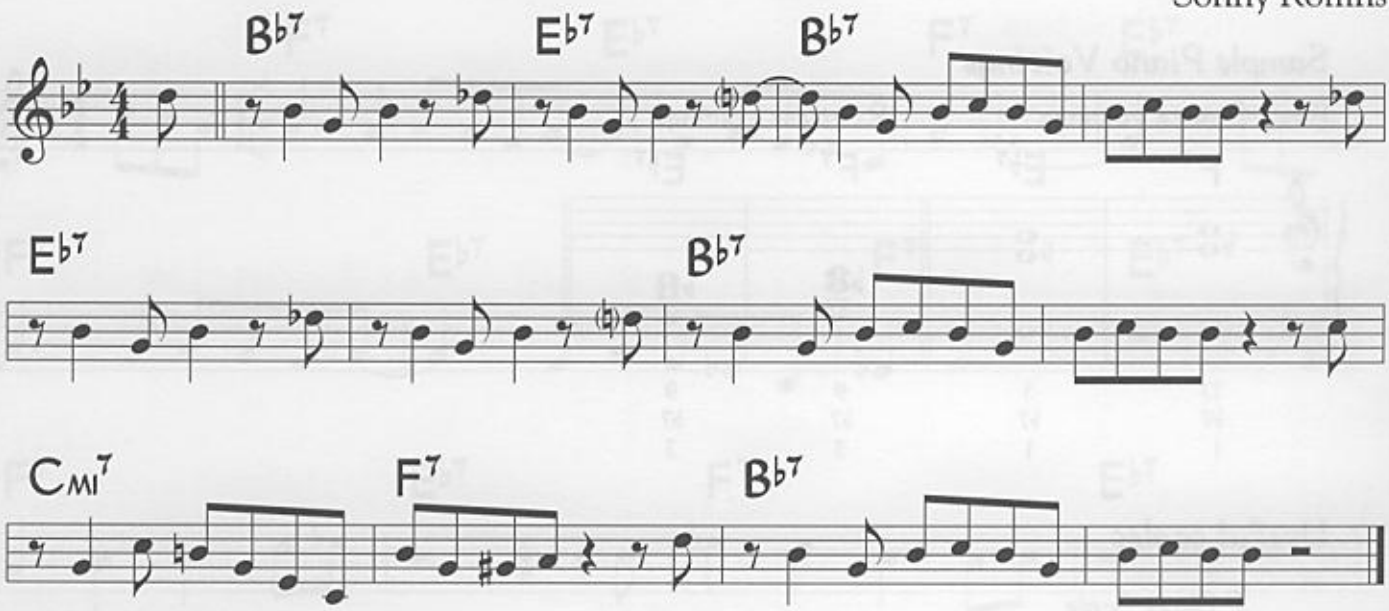


Guitar Voicings



Tenor Madness

Sonny Rollins



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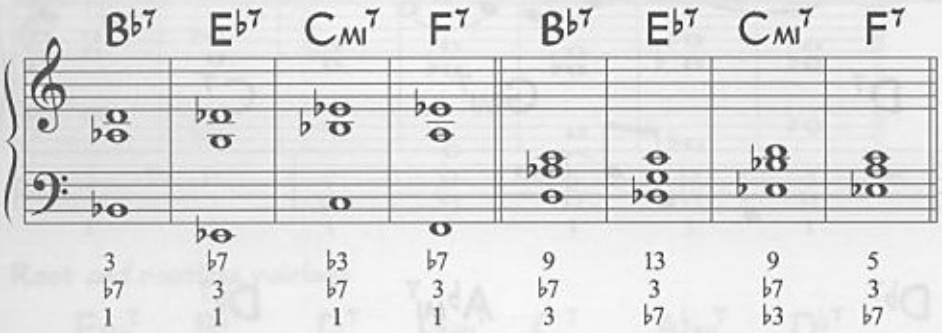
Tenor Madness is 12-bar blues with a bebop melody. It was originally played with a medium-fast swing feel.

For your use

Supplemental Material - Tenor Madness

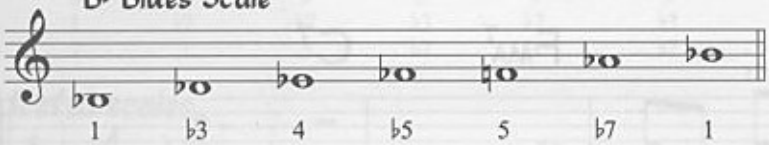
Sample Piano Voicings

Basic 3-note voicings | Rootless voicings

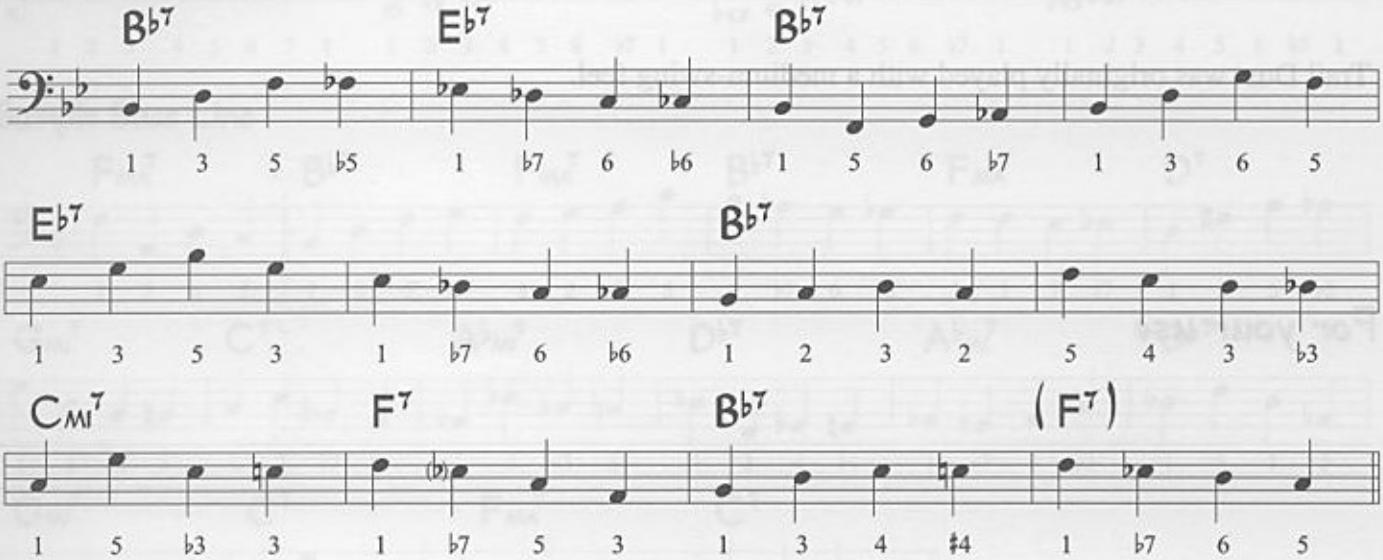


Useful scales

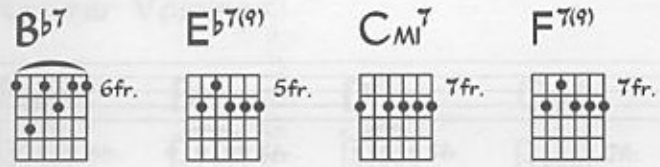
B♭ Blues Scale



Sample Bass Line

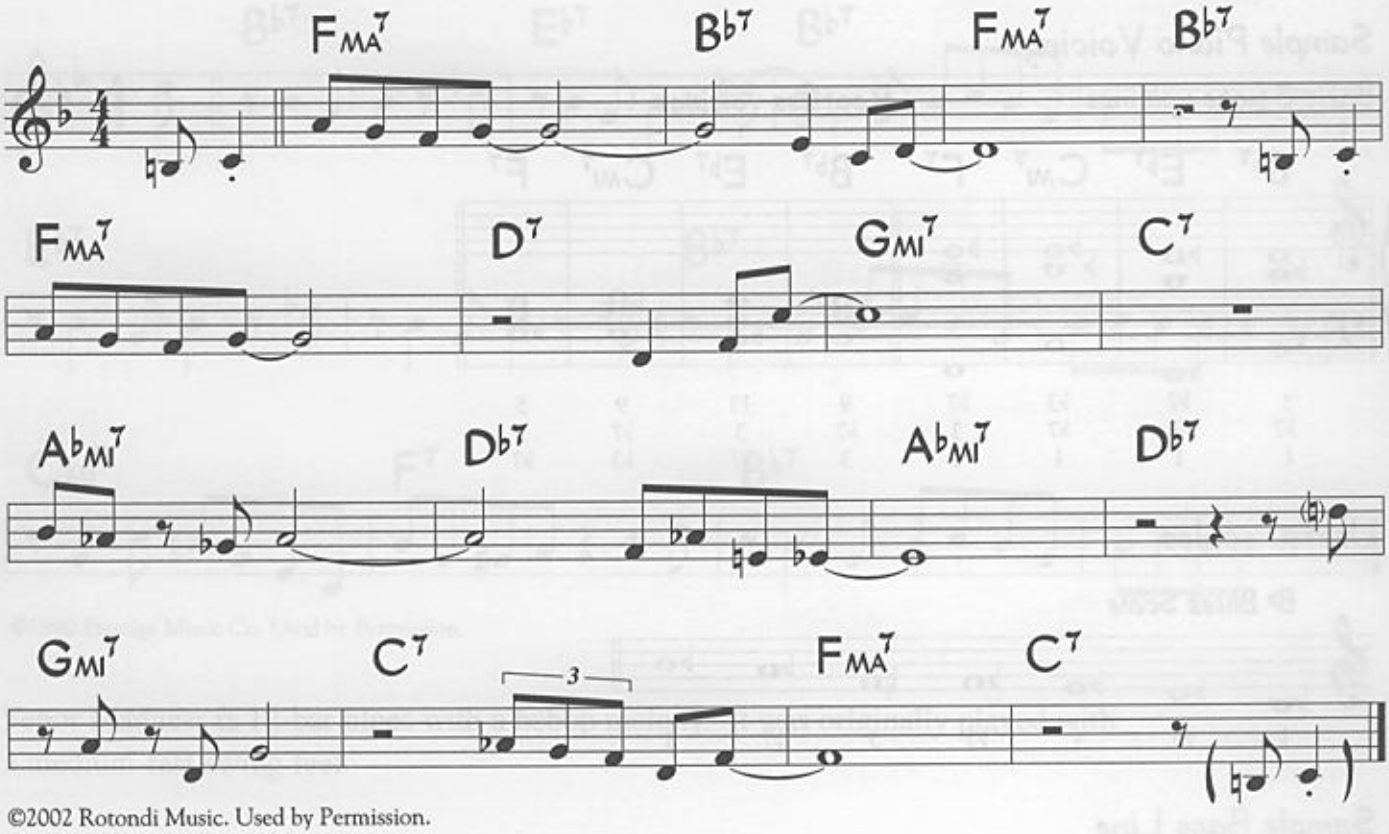


Guitar Voicings



Trail Dust

Jim Rotondi



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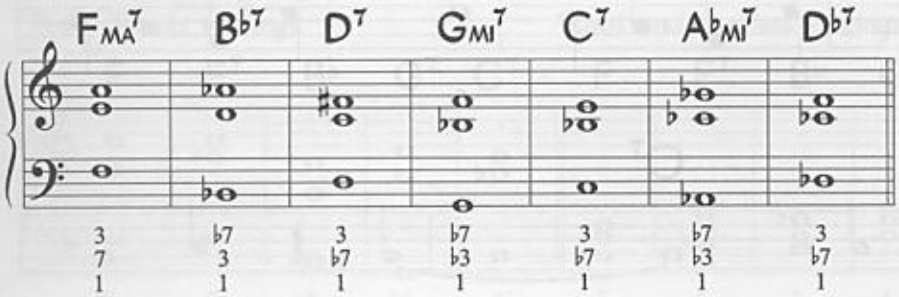
Trail Dust was originally played with a medium-swing feel.

For your use

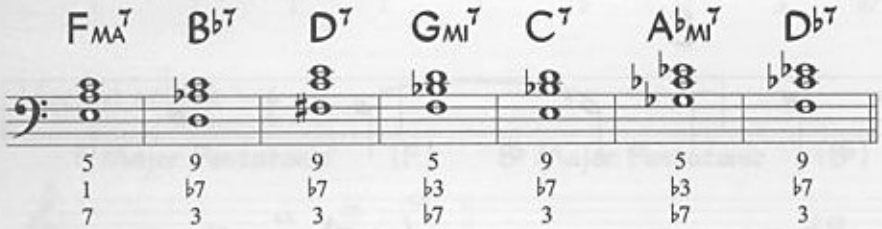
Supplemental Material - Trail Dust

Sample Piano Voicings

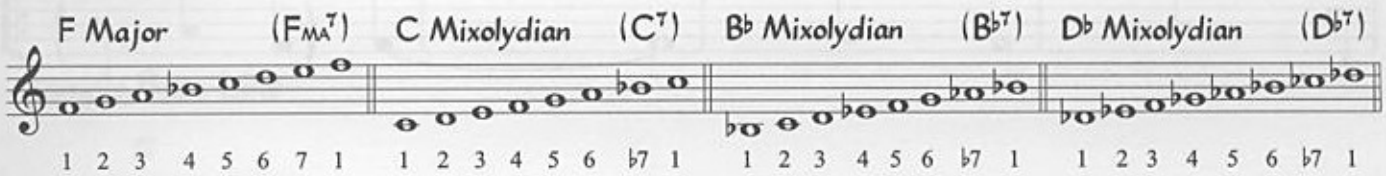
Basic 3-note voicings



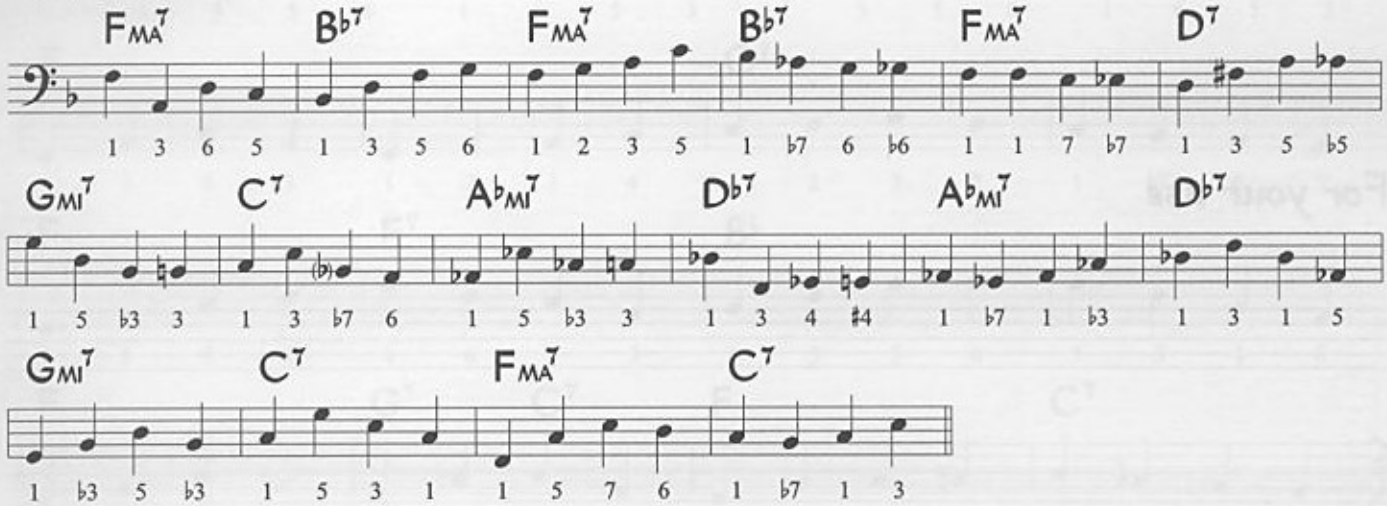
Root and rootless voicings



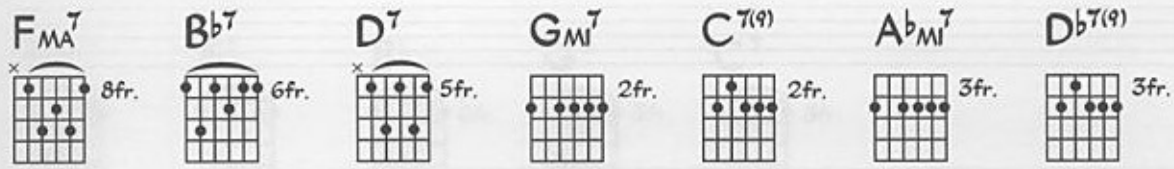
Useful scales



Sample Bass Line

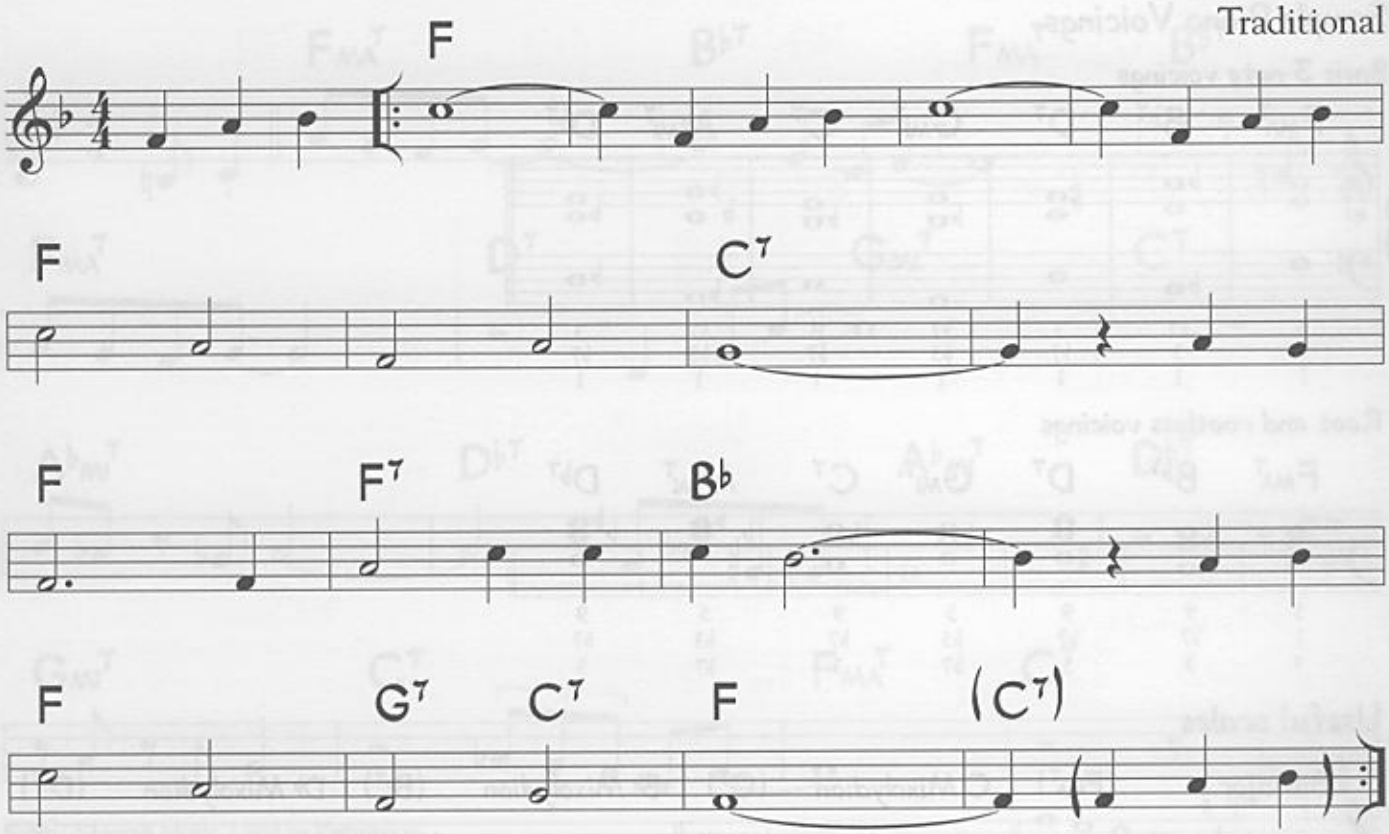


Guitar Voicings



When The Saints Go Marching In

Traditional



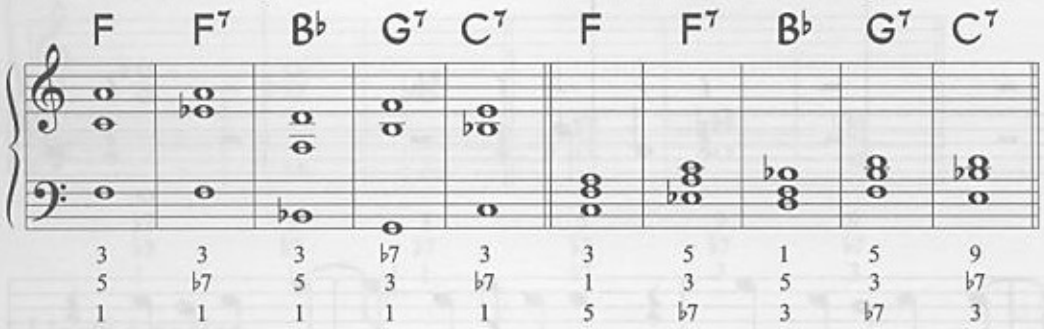
When The Saints Go Marching In is usually played with a medium-swing feel.

For your use

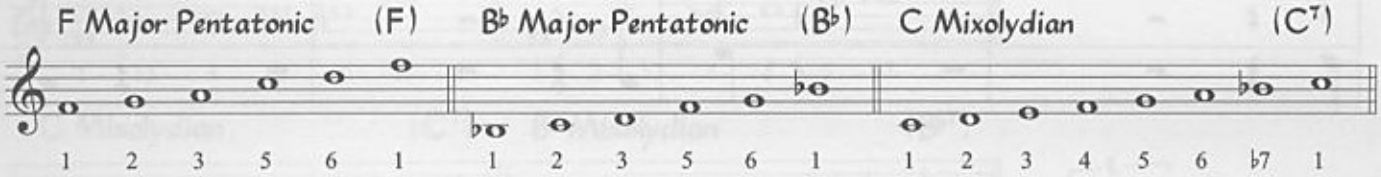
Supplemental Material - When The Saints Go Marching In

Sample Piano Voicings

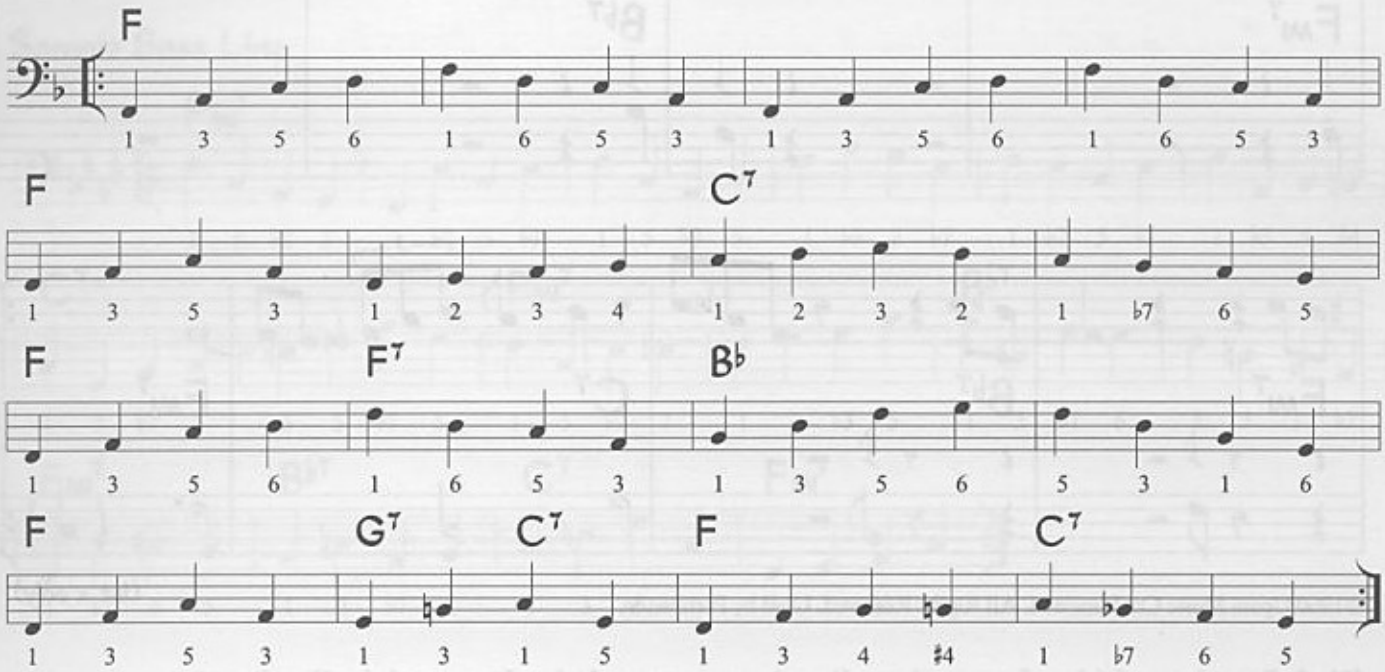
Basic 3-note voicings | Root and rootless voicings



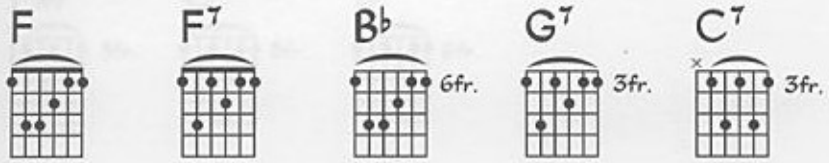
Useful scales



Sample Bass Line

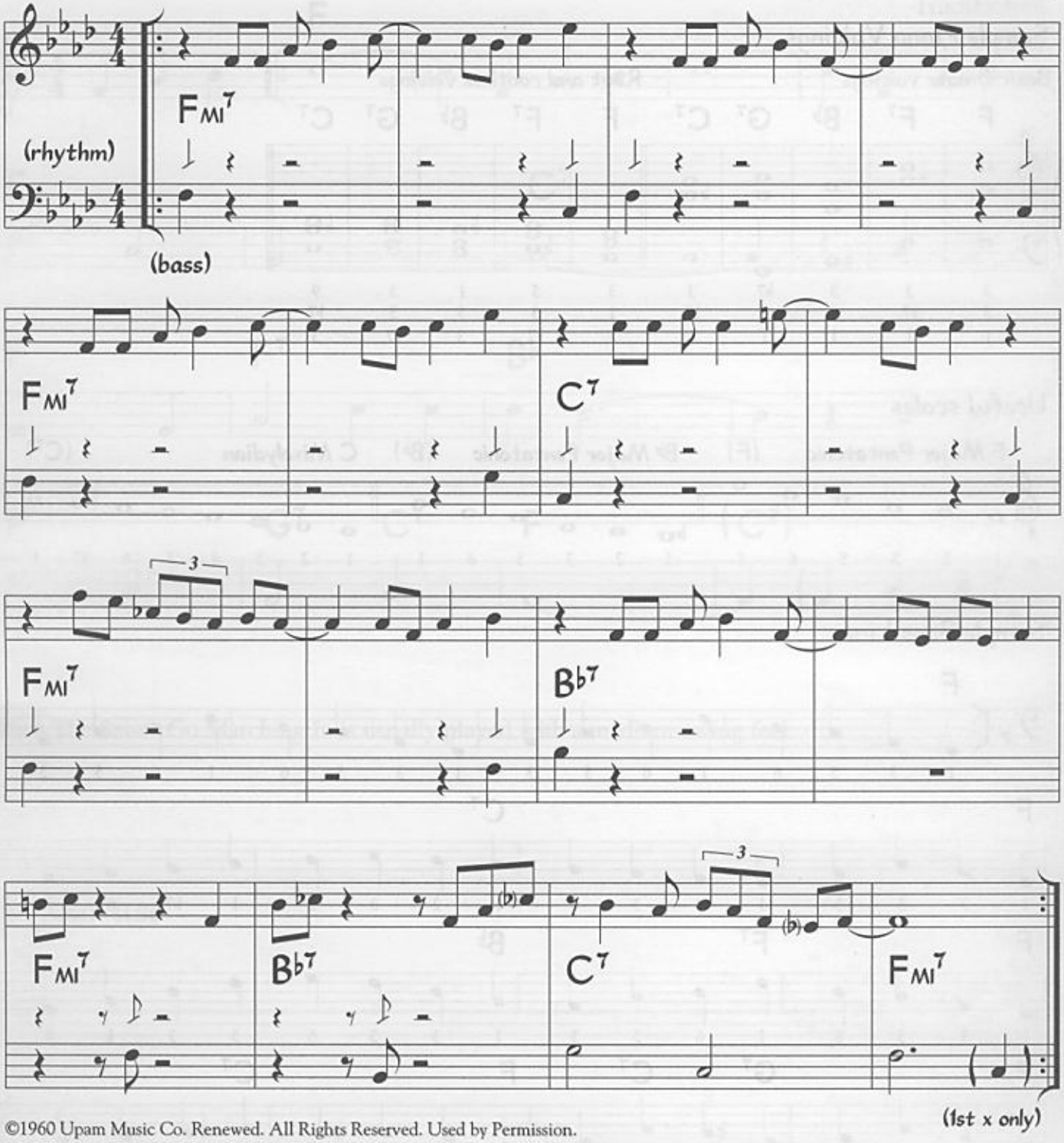


Guitar Voicings



Work Song

Nat Adderley



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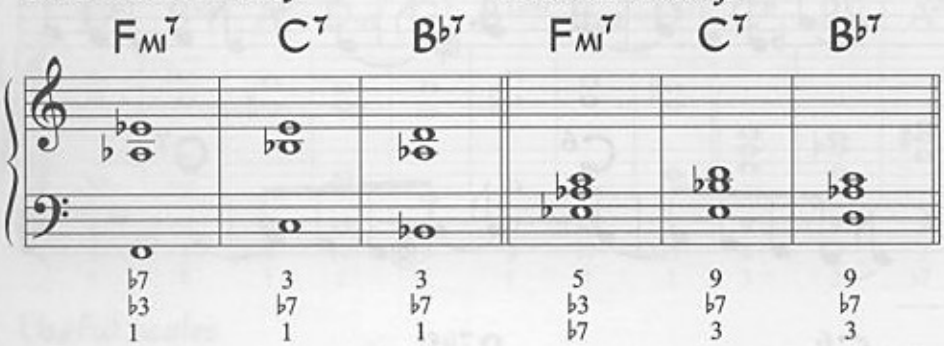
Work Song has a 16 bar form and a call and response melody. It was originally played with a medium swing feel.

Supplemental Material - Work Song

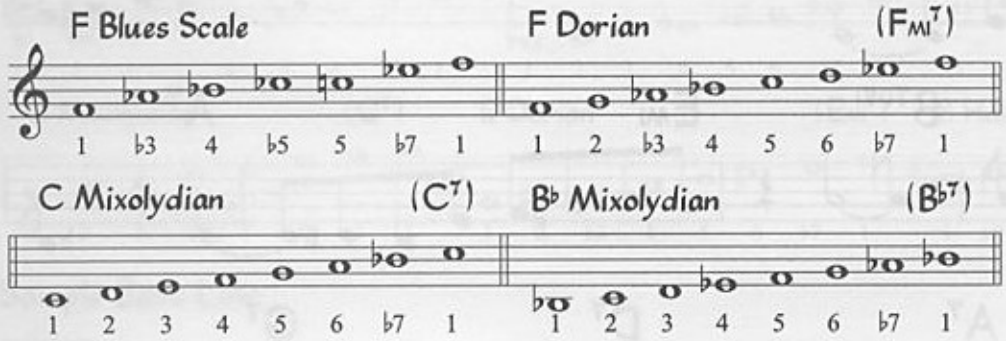
Sample Piano Voicings

Basic 3-note voicings

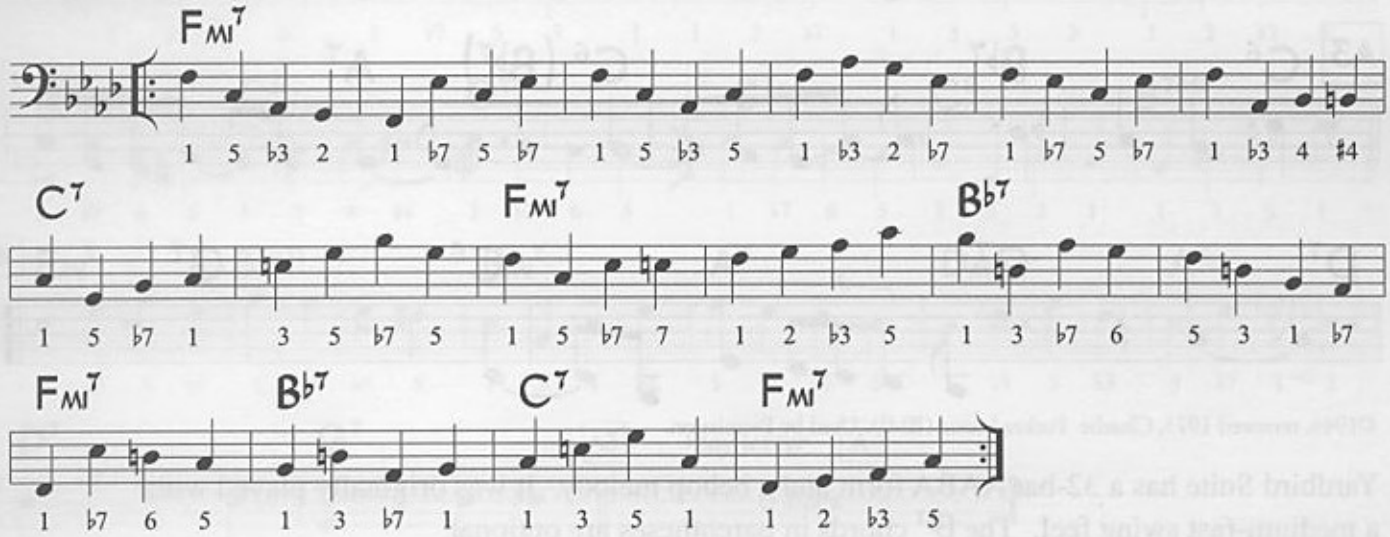
Rootless voicings



Useful scales



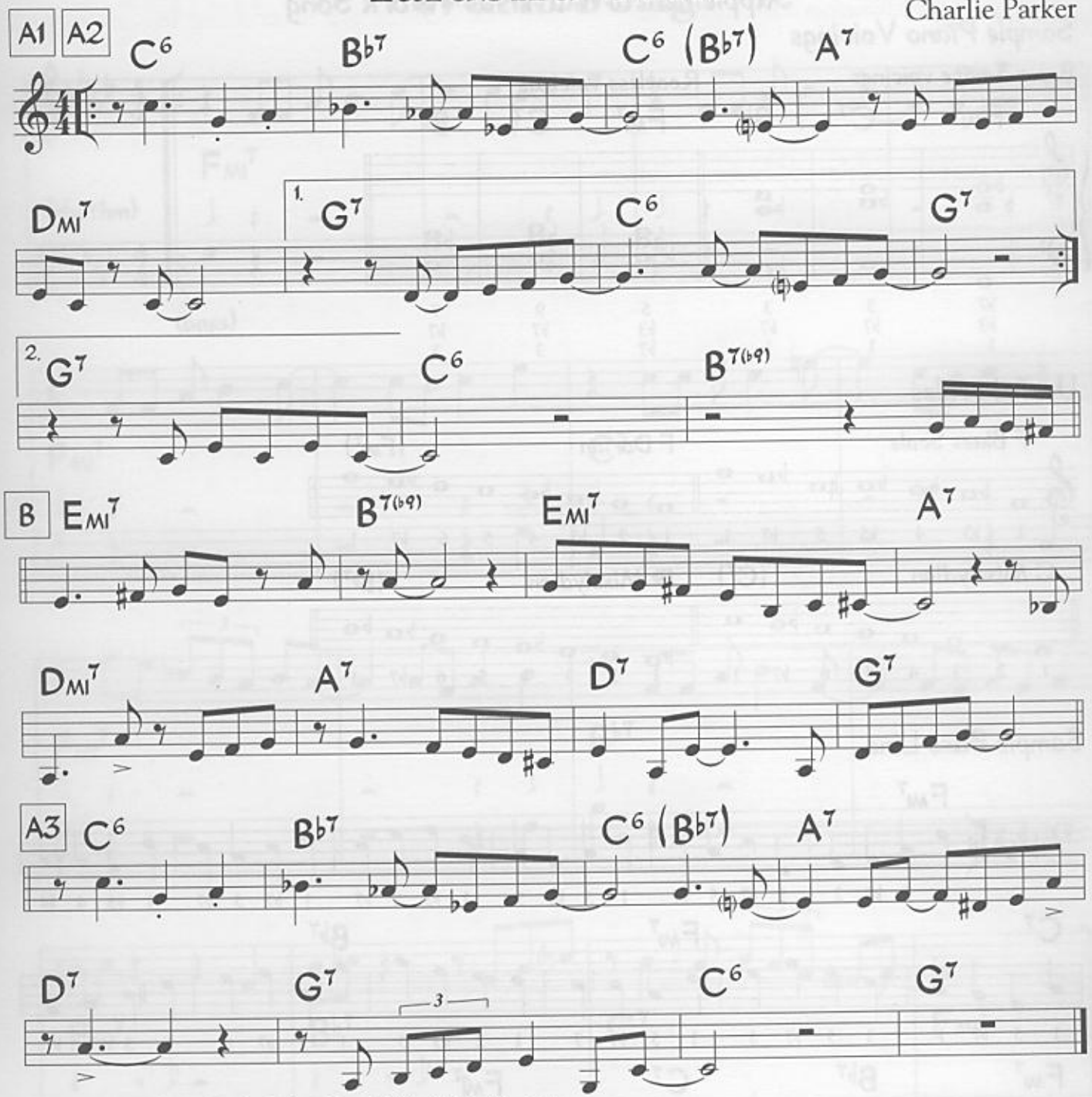
Sample Bass Line



Guitar Voicings

Yardbird Suite

Charlie Parker



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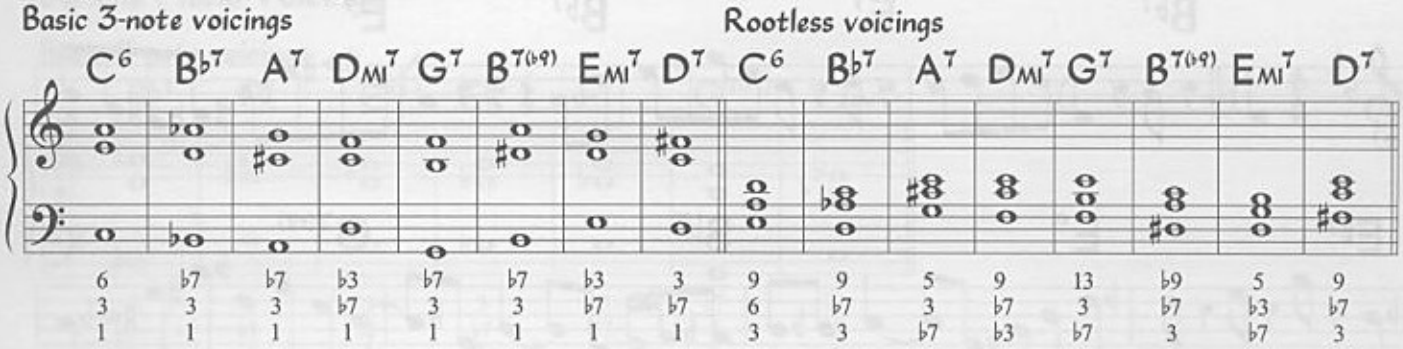
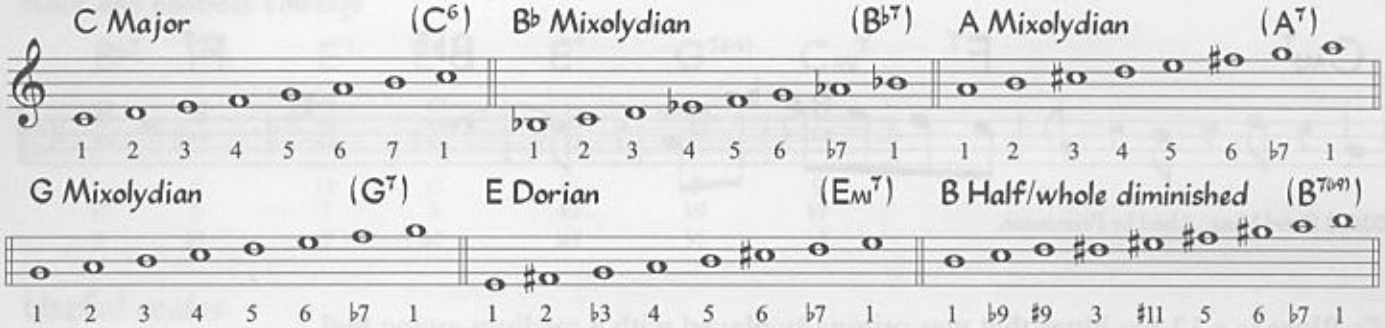
Yardbird Suite has a 32-bar AABA form and a bebop melody. It was originally played with a medium-fast swing feel. The B^{b7} chords in parentheses are optional.

Supplemental Material - Yardbird Suite

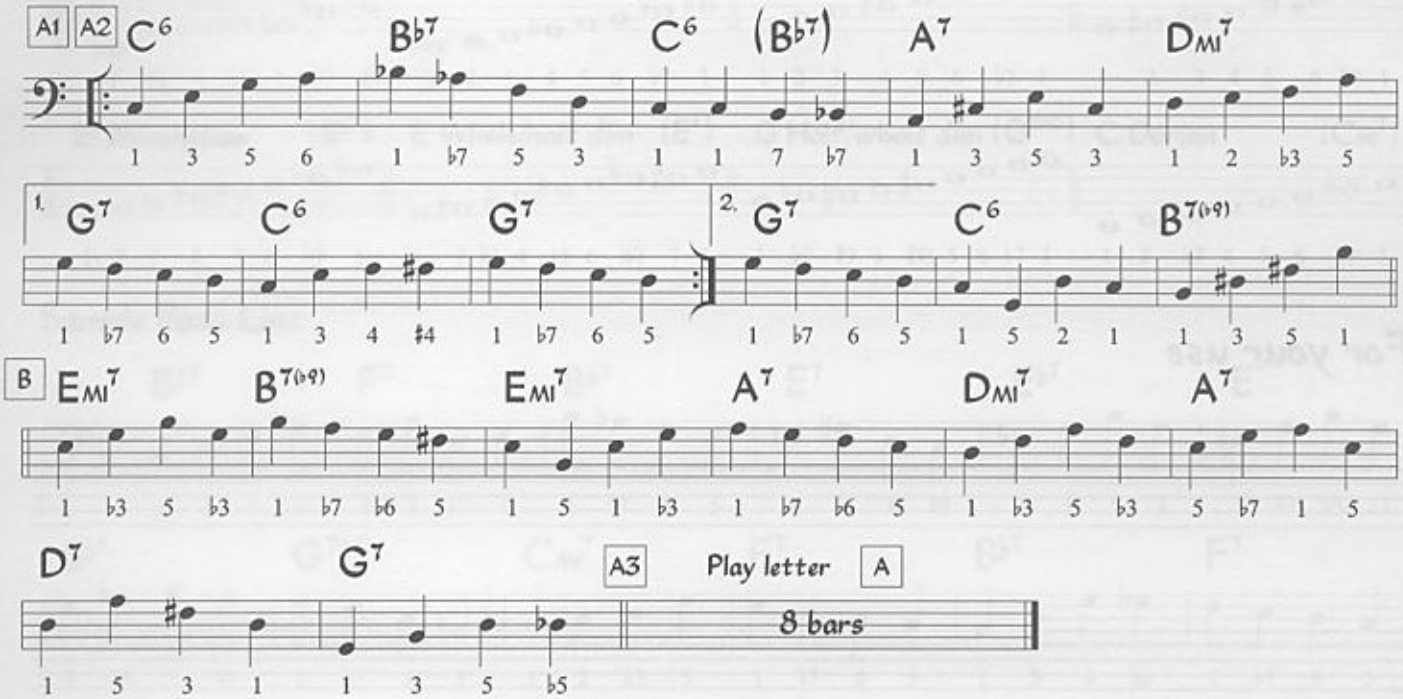
Sample Piano Voicings


Basic 3-note voicings
Rootless voicings

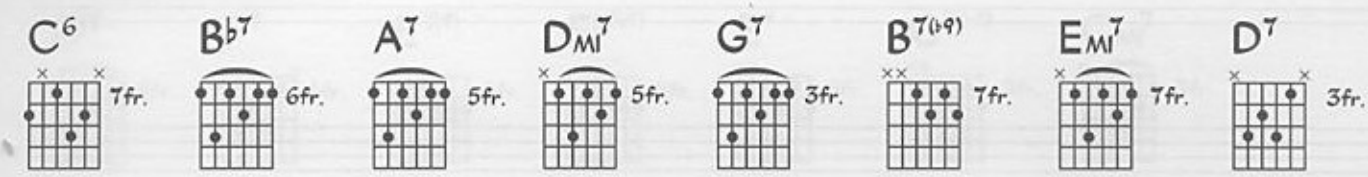
Useful scales



Sample Bass Line

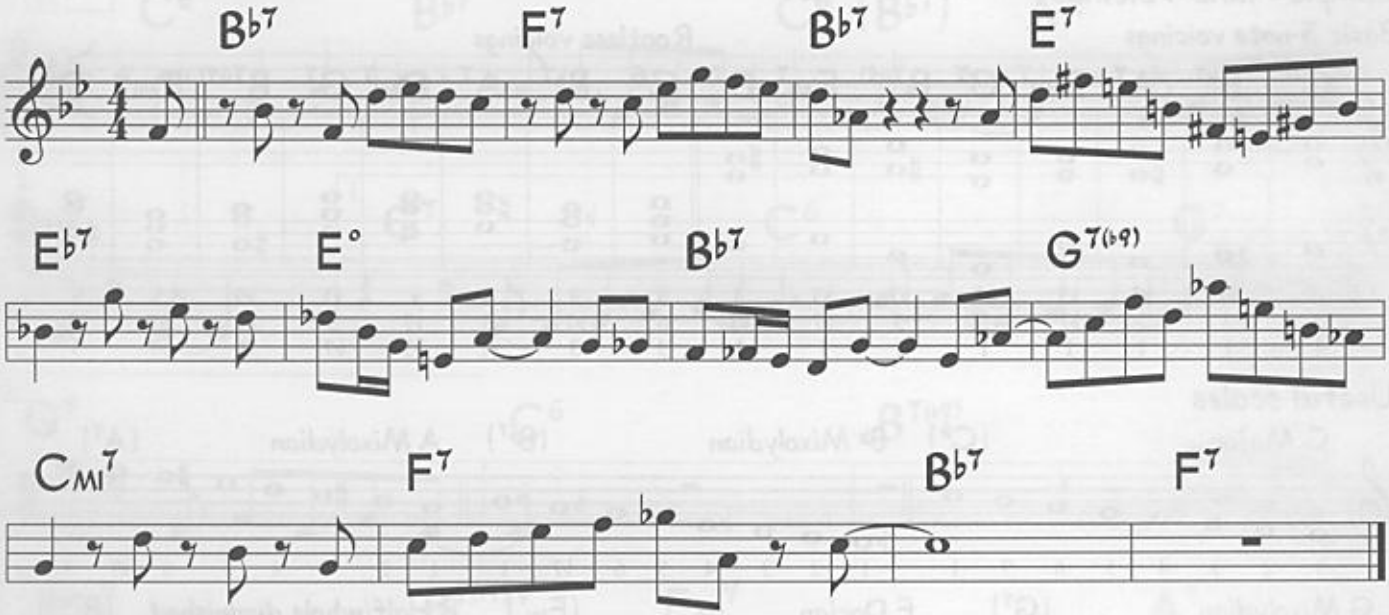


Guitar Voicings



Z's Blues

Eric Alexander



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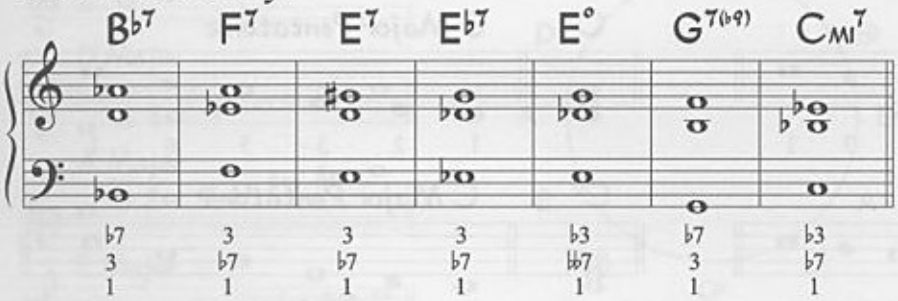
Z's Blues is a 12-bar blues that was originally played with a medium-swing feel.

For your use

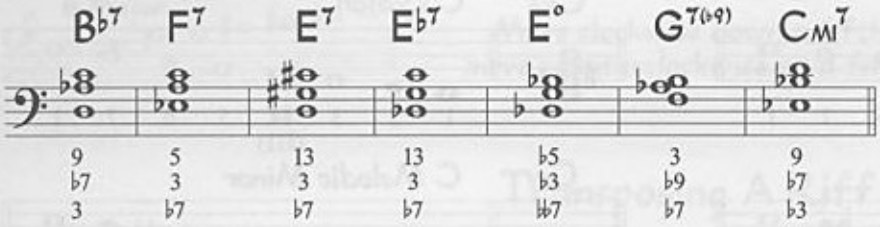
Supplemental Material - Z's Blues

Sample Piano Voicings

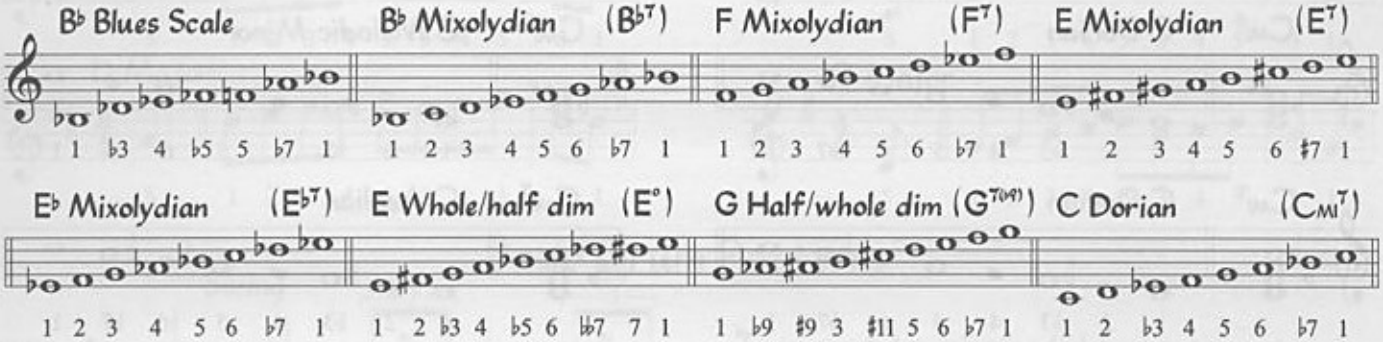
Basic 3-note voicings



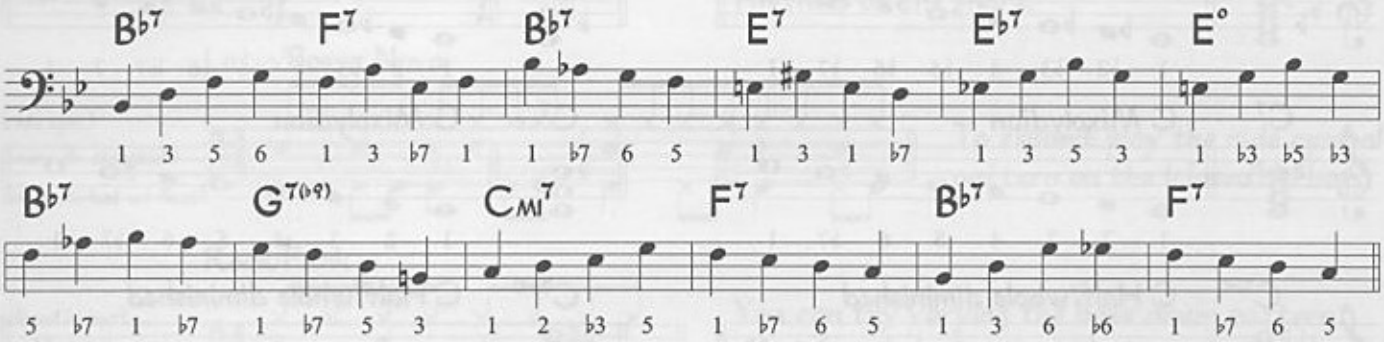
Root and rootless voicings



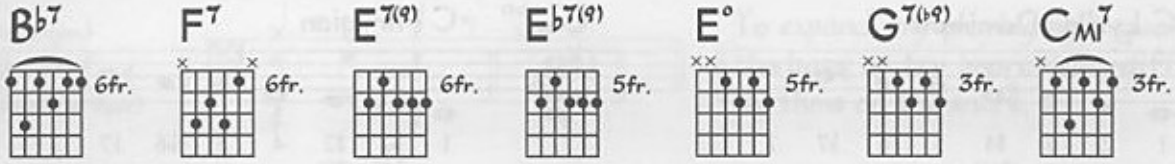
Useful scales



Sample Bass Line



Guitar Voicings



Appendix I - Additional Educational Material

Chords and Complementary Scales

C — C Major
1 2 3 4 5 6 7 1

C — C Major Pentatonic
1 2 3 5 6 1

C^6 — C Major
1 2 3 4 5 6 7 1

C^6 — C Major Pentatonic
1 2 3 5 6 1

C_{MA}^7 — C Major
1 2 3 4 5 6 7 1

$C_{MA}^{7(\sharp 11)}$ — C Lydian
1 2 3 ♯4 (♯11) 5 6 7 1

C_{MI} — C Dorian
1 2 ♭3 4 5 6 ♭7 1

C_{MI} — C Melodic Minor
1 2 ♭3 4 5 6 7 1

C_{MI}^6 — C Dorian
1 2 ♭3 4 5 6 ♭7 1

C_{MI}^6 — C Melodic Minor
1 2 ♭3 4 5 6 7 1

C_{MI}^7 — C Dorian
1 2 ♭3 4 5 6 ♭7 1

C_{MI}^7 — C Aeolian
1 2 ♭3 4 5 ♭6 ♭7 1

$C_{MI}^{7(\flat 5)}$ — C Locrian
1 ♭2 ♭3 4 ♭5 ♭6 ♭7 1

C° — C Whole/half diminished
1 2 ♭3 4 ♭5 ♭6 ♭♭7 7 1

C^7 — C Mixolydian
1 2 3 4 5 6 ♭7 1

C^7_{SUS} — C Mixolydian
1 2 3 4 5 6 ♭7 1

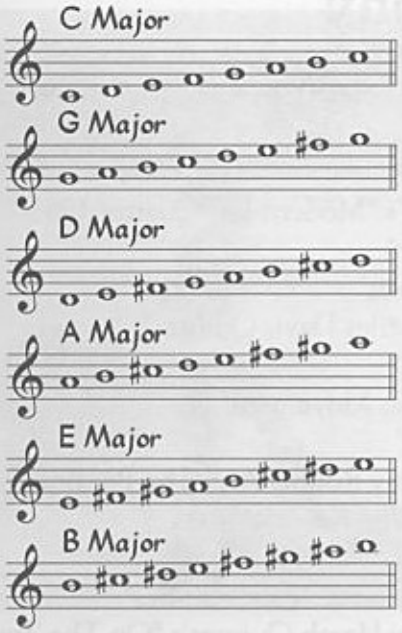
$C^{7(\flat 9)}$ — C Half/whole diminished
1 ♭2 (♭9) ♯2 (♯9) 3 ♯4 (♯11) 5 6 ♭7 1

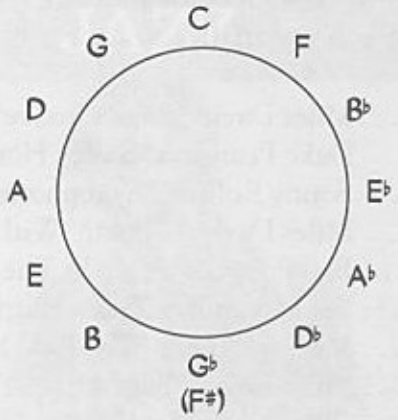
$C^{7(\sharp 9)}$ — C Half/whole diminished
1 ♭2 (♭9) ♯2 (♯9) 3 ♯4 (♯11) 5 6 ♭7 1

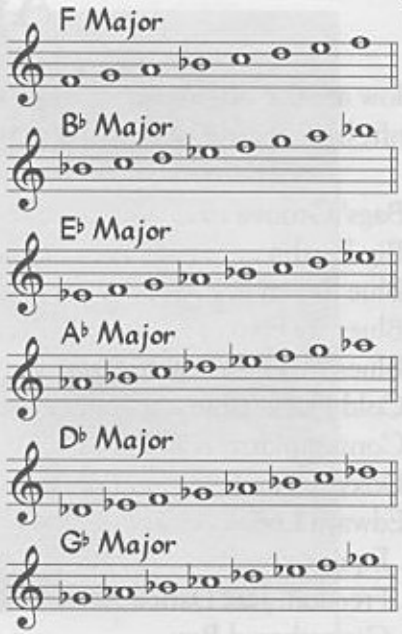
$C^{7(\sharp 11)}$ — C Lydian Dominant
1 2 3 ♯4 (♯11) 5 6 ♭7 1

$C^7_{SUS}{}^{(\flat 9)}$ — C Phrygian
1 ♭2 (♭9) ♯2 (♯9) 4 5 ♭6 ♭7 1

Cycle of Fifths

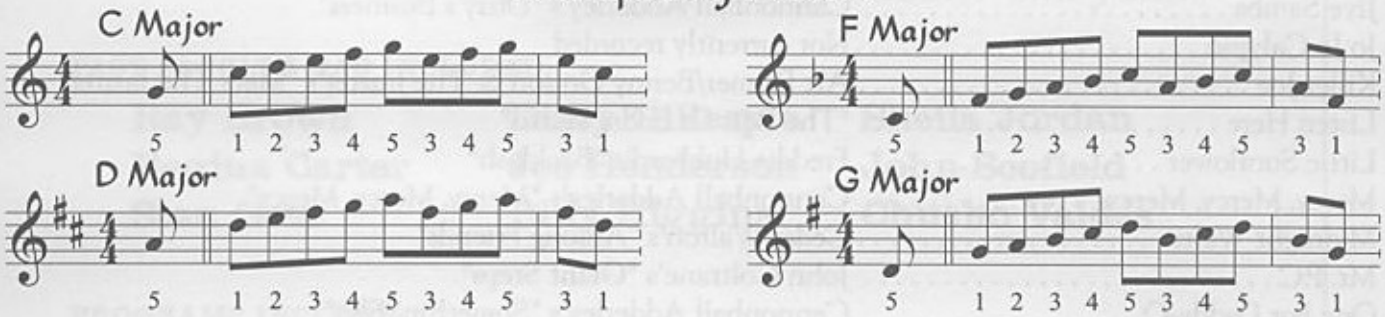






Move clockwise down a fifth, move counterclockwise up a fifth.

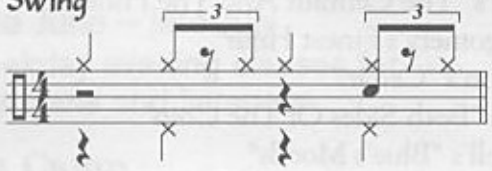
Transposing A Riff



Basic Drum Patterns

Swing

(ride cym.)
(snare dr. sidestick)
(hi-hat w/ foot)



To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Latin/Bossa Nova

(ride cym.)
(snare dr. sidestick)
(bs. dr./hi-hat w/ foot)

To expand: play the ride cymbal pattern on the (closed) hi-hat.

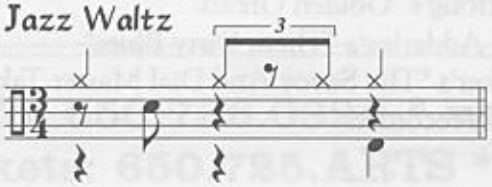
Rock/Funk

(closed hi-hat)
(snare dr.)
(bs. dr.)

You can try varying the bass drum pattern, opening and closing the hi-hat, or playing the hi-hat pattern on the ride cymbal when appropriate.

Jazz Waltz

(ride cym.)
(snare dr.)
(hi-hat w/ foot)



To expand: try playing light quarter notes on the bass, or try improvising different comping rhythms on the snare.

Appendix II - Discography

Below are the original &/or most well-known versions of the tunes in THE REAL EASY BOOK. You will definitely benfit by listening to how the masters play this material!

1. Bags' Groove . . . . . Miles Davis' "Bags' Groove"; MJQ's "Modern Jazz Quartet:1957"
2. Big Bertha . . . . . Duke Pearson's "Sweey Honey Bee"
3. Blue Seven . . . . . Sonny Rollins' "Saxophone Colossus"
4. Blues By Five . . . . . Miles Davis' "Cookin' With The Miles Davis Quintet"
5. Blues In The Closet . . . . . Bud Powell's "Blues In The Closet"
6. Cold Duck Time . . . . . Les McCann & Eddie Harris' "Swiss Movement"
7. Contemplation . . . . . McCoy Tyner's "The Real McCoy"
8. Doxy . . . . . Miles Davis' "Bags' Groove"; "Sonny Rollins And The Big Brass"
9. Edward Lee . . . . . "Eric Alexander Quartet Live At The Keynote"
10. Equinox . . . . . John Coltrane's "Coltrane's Sound"
11. Freedom Jazz Dance . . . . . "The Best Of Eddie Harris"; Miles Davis' "Miles Smiles"
12. Gingerbread Boy . . . . . Miles Davis' "Miles Smiles"; Jimmy Heath Quintet's "On The Trail"
13. Groove Merchant . . . . . Jerome Richardson's "Jazz Station Runaway", Thad Jones/Mel Lewis Orchestra's "Basle 1969"
14. Jive Samba . . . . . Cannonball Adderley's "Dizzy's Business"
15. Jo Jo Calypso . . . . . Not currently recorded
17. Killer Joe . . . . . Art Farmer/Benny Golson & The Jazztet's "Meet The Jazztet"
18. Listen Here . . . . . "The Best Of Eddie Harris"
19. Little Sunflower . . . . . Freddie Hubbard's "Backlash"
20. Mercy, Mercy, Mercy . . . . . Cannonball Adderley's "Mercy, Mercy, Mercy"
21. Midnight Waltz . . . . . Cedar Walton's "Among Friends"
22. Mr. P.C . . . . . John Coltrane's "Giant Steps"
23. One For Daddy-O . . . . . Cannonball Adderley's "Somethin' Else"
24. Red's Good Groove . . . . . Red Garland's "Red's Good Groove"
25. Revelation . . . . . Yusef Lateef's "The Centaur And The Phoenix"
26. Road Song . . . . . "Wes Montgomery's Finest Hour"
27. Short Stuff . . . . . Cedar Walton's "Cedar!"
28. Shoshana . . . . . Cal Tjader's "Both Sides Of The Coin"
29. Sir John . . . . . Blue Mitchell's "Blue's Moods"
30. Sister Sadie . . . . . Horace Silver's "Blowin' The Blues Away"
31. Só Danço Samba . . . . . "Antonio Carlos Jobim: The Composer Of Desafinado, Plays"; Stan Getz/João Gilberto's "Getz/Gilberto"
32. Song For My Father . . . . . Horace Silver's "Song For My Father"
33. Sonnymoon For Two . . . . . Sonny Rollins' "A Night At The Village Vanguard"
34. St. James Infirmary . . . . . Louis Armstrong's "Satch Blows The Blues"
35. St. Thomas. . . . . Sonny Rollins' "Saxophone Colossus"
36. Straight Life . . . . . Freddie Hubbard's "Straight Life"
37. Tenor Madness . . . . . Sonny Rollins' "Tenor Madness"
38. Trail Dust . . . . . Not currently recorded
39. When The Saints Go Marching In . . . . Louis Armstrong's "Golden Greats"
40. Work Song. . . . . Cannonball Adderley's "Them Dirty Blues"
41. Yardbird Suite . . . . . Charlie Parker's "The Savoy And Dial Master Takes"
42. Z's Blues . . . . . Not currently recorded

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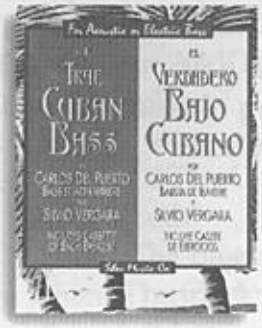

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Falling In Love With Love
From This Moment On
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I Cover The Waterfront
I Love You
I Loves You Porgy
I Only Have Eyes For You
I Wish I Knew
I'm A Fool To Want You
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It Ain't Necessarily So
It Never Entered My Mind
It's You Or No One
Just One Of Those Things
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Love Walked In
Lover, Come Back To Me
The Man I Love
Mr. Lucky
My Funny Valentine
My Heart Stood Still
My Man's Gone Now
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Stormy Weather
The Summer Knows
Summer Night
Summertime
Teach Me Tonight
That Sunday, That Summer
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Four On Six
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Giant Steps
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Harlem Nocturne
Hi-Fly
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I Hadn't Anyone 'Til You
I'll Be Around
I'll Get By
Ill Wind
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Naima
Nica's Dream
Once In A While
Perdido
Rosetta
Sea Journey
Senor Blues
September Song
Seven Steps To Heaven
Silver's Serenade
So Many Stars
Some Other Blues
Song For My Father
Sophisticated Lady
Spain
Stablemates
Stardust
Sweet And Lovely
That's All
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Dolphin Dance
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Don't Blame Me
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Heat Wave
How Sweet It Is
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I Got It Bad
I Hear A Rhapsody
If You Could See Me Now
In A Mellow Tone
In A Sentimental Mood
Inner Urge
Invitation
The Jitterbug Waltz
Just Friends
Just You, Just Me
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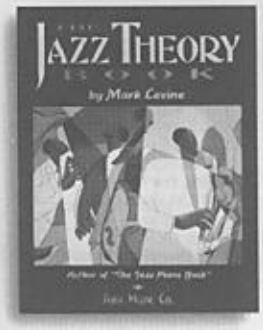

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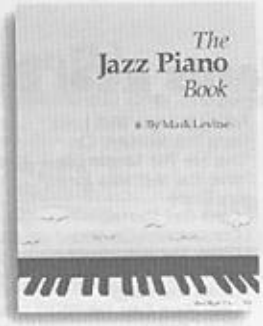

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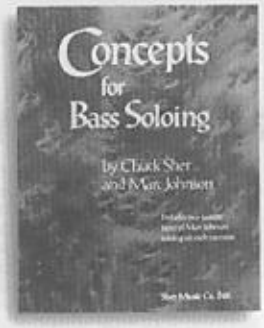

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